

**As We Worship Together: A Model for Using Drama in Worship to Promote
Reconciliation Between Korean American Churches and Anglo American Churches**

A Dissertation
presented to
the Faculty of
Claremont School of Theology

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

by
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May 2018

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has been presented to and accepted by the
faculty of Claremont School of Theology in
partial fulfillment of the requirements of the

DOCTOR OF MINISTRY

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May 2018

ABSTRACT

AS WE WORSHIP TOGETHER: A MODEL FOR USING DRAMA IN WORSHIP TO PROMOTE RECONCILIATION BETWEEN KOREAN AMERICAN CHURCHES AND ANGLO AMERICAN CHURCHES

I have worked as co-directors of the North American Pacific/ Asian Disciples (NAPAD) of the Pacific Southwest Region (PSWR) in the Christian Church (Disciple of Christ) for the last seven years. There are about twenty-five NAPAD churches in the Pacific Southwest Region which covers Southern California, Southern Nevada, and Hawaii. Working as co-directors of NAPAD ministry in PSWR has given me many opportunities to visit different churches and meet ministers and congregations in order to help them to develop their ministries.

Most of the NAPAD churches were founded by the first-generation who wanted to maintain their unique cultures and use their native languages in ministry. Because of the financial difficulties, they are renting space in other churches and in many cases, Anglo American churches are renting their church facilities to churches of other ethnics. Unfortunately, they often have business relations with each other rather than supporting one another as Christians. I have seen many relationships broken down because of the lack of understanding about each other along with different cultures and languages. In my thesis, I would like to use the process of developing dramatic presentation and a creative joint worship service as a beginning step in resolving conflicts between the two different ethnic churches. And I would like to invite both congregations to participate in both the drama and the worship.

KEYWORDS: Diversity in America, Drama, Worship, Creating a joint worship service.

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INTRODUCTION

PROBLEM

This project seeks to address miscommunication between different ethnic communities that share church facilities.

IMPORTANCE OF THE PROBLEM

Today it is very common for churches to have more than one ethnic members with the different ethnic backgrounds at churches and often different ethnic congregations reside at the same campus together. Some ethnic groups simply share facilities (church buildings) and worship together occasionally. Some ethnic groups share their ministries, such as children or youth ministries. In both cases, without understanding each other's ethnic cultures, it is very hard to share their ministries or same campus. Understanding each other requires communication skills that enable ministers and congregations to reach across diverse cultural backgrounds. Lack of communication leads to misunderstandings and can cause even bigger conflicts between ethnic groups. In some unfortunate cases, churches completely break off their relationships with other ethnic groups and one of the congregations nesting at the hosting church facilities leaves the place filled with bitterness and anger. Witnessing the breakdown of relationships between faith communities who are supposed to lead society into unity and peace is heartbreaking. Often they become examples of narrow-mindedness and lack of communication.

To develop relationships with others who come from other cultural backgrounds, it is essential to respect and learn with open minds and hearts about others. With time, commitment and effort, churches can fulfill the important function of creating unity and peace in this multi-

cultural society. Based on a specific case study of the breakdown in the relationship between a Korean American and an Anglo American churches, this project seeks to create a dramatic presentation on reconciliation in multiethnic settings which will be employed as part of a joint worship service between two ethnic congregations who share church facilities.

THESIS

This project creates a process to develop a dramatic presentation as a worship component to promote reconciliation as a model to minimize miscommunication between different ethnic groups sharing church facilities.

SCOPE AND LIMITATIONS

There are many different art forms that have been used as elements of worship and these art forms have been widely developed. However, for this project, I design a creative process to develop a dramatic presentation which will be a part of worship. Drama is created from life stories. Through life stories, people find it easy to communicate and sympathize with each other. Drama is also a very powerful tool to educate, enlighten, and heal people by sharing life stories. In the process of developing a drama, participants experience the breakdown of their defenses and create better understandings and deeper connections with each other.

This theory, which develops a dramatic presentation as a component of worship, is based on a conflicting story between two different ethnic congregations, a Korean American congregation, and an Anglo American congregation. They share the same facilities and struggle with each other due to the lack of understanding of culture and language. This creative process

begins with a consensus between the two congregations seeking reconciliation through their joint worship service.

In the theory, there will be six participants, 3 participants from each congregation, to create a dramatic presentation as well as to design a joint worship service. For the understanding of this creative process, there should be a review of history in the relationship between Drama and Worship and the function of drama today. As they participate the sessions of creating a dramatic presentation, they can reflect on their own stories of conflicts with the other ethnic group and be able to have a better understanding of the other ethnic group. With their personal experiences of the process, they design a joint worship service which allows the two congregations to reconcile with one another.

A limitation of this project is that there will be only eight sessions, two hours each for creating a dramatic presentation and a joint worship service. The number of meetings may not be enough to reconcile two congregations who have struggled in conflicts, but this project can help them inspire and start a new chapter in their relationships. Also, although this project is limited to the relationship between one Korean immigrant church and an Anglo American church who share the church facilities in Southern California, this case study may serve as a model for improving the relationships with different ethnic churches in general.

PROCEDURE FOR INTEGRATION

To understand the conflict between two different ethnic congregations, Korean immigrant and Anglo American who share the same church facilities, it is important to understand the context behind these different faith communities. I will use *Singing the Lord's Song in a New*

Land: Korean American Practices of Faith by Su Yon Pak,¹ *Cultural Tug of War: The Korean Immigrant Family and Church in Transition* by Young Hertig,² and *Room at the Table: Struggle for Unity and Equality in Disciples History* by Sandhya Jha³ as the foundation for understanding the Korean American context today. I will review a brief history of Christian drama to illustrate how drama has been used in the context of worships.

The process of creating a dramatic presentation as an avenue for reconciliation is an important step in this study. During the first two meetings, I will focus on breaking down their boundaries and healing their minds. For these meetings, I will talk about acting as a contemplative practice and the concept of acting by using *The Way of the Actor: A Path to Knowledge and Power* by Brain Bates,⁴ *The Actor at Work* by Robert L. Benedetti,⁵ and *Actors on Acting* by Toby Cole and Helen Krich Chinoy.⁶ Then, to create a dramatic presentation from their life stories, I will use the methodologies of narrative pedagogies. The study materials of these sessions are *Building a Character* by Stanislavski,⁷ *Free to Act: How to Star in Your Own*

¹ Su Yon Pak, *Singing the Lord's Song in a New Land: Korean American Practices of Faith* (Louisville, KY: Westminster John Knox Press, 2005)

² Young Hertig, *Cultural Tug of War: The Korean Immigrant Family and Church in Transition* (Nashville, TN: Abingdon Press, 2001)

³ Sandhya Jha, *Room at the Table: The Struggle for Unity and Equality in Disciples History* (St. Louis, MO: Chalice Press, 2009)

⁴ Brain Bates, *The Way of the Actor: A Path to Knowledge and Power* (Boston, MA: Shambhala, 1987)

⁵ Linda Barrett Osborne, *This Land is Our Land: A History of American Immigration* (New York, NY: Abrams Books for Young Readers, 2016)

⁶ Toby Cole and Helen Krich Chinoy, *Actors on Acting* (New York, NY: Crown Publishers, INC. 1970)

⁷ Konstantin Stanislavsky, *Building a Character* (New York, NY: Routledge/Theatre Arts Books, 1994)

Life by Warren Robertson,⁸ *Finding God in the Graffiti: Empowering Teenagers through Stories* by Frank Rogers Jr.,⁹ and *The Rainbow of Desire* by Augusto Boal.¹⁰

Worship is an essential common ground in both congregations. Since a dramatic presentation based on the theme of reconciliation will be a worship component, to design a worship service with a dramatic presentation is another area that needs to study. For addressing this worship service, I will study *Redesigning Worship: Creating Powerful God Experiences* by Kim Miller,¹¹ and *Worship for the Whole People of God* by Ruth C Duck.¹²

⁸ Warren Robertson, *Free to Act: How to Star in Your Own Life* (New York, NY: G.P. Putnam's Sons, 1978)

⁹ Frank Jr. Rogers, *Finding God in the Graffiti: Empowering Teenagers through Stories* (Cleveland, OH: The Pilgrim Press, 2010)

¹⁰ Augusto Boal and Jackson Adrian, *The Rainbow of Desire: The Boal Method of Theatre and Therapy* (London: Routledge, 2000)

¹¹ Kim Miller, *Redesigning Worship: Creating Powerful God Experiences* (Nashville, TN: Abingdon Press, 2009)

¹² Ruth C. Duck, *Worship for the Whole People of God* (Westminster John Knox Press, 2013)

CHAPTER ONE

**MINISTRY CONTEXT;
THE CONTEXTS OF THE KOREAN IMMIGRANT CHURCH
AND THE ANGLO AMERICAN CHURCH**

DIVERSITY IN AMERICA

Since the first European came to the United States in the 1500s, immigrants flooded into the United States and made it their new homes.¹³ Throughout its immigration history, the doors of the United States' borders opened and closed depending on the need for labor. Some historians divide the immigration history of the United States into four waves and each wave characterized by specific immigrant groups. The first wave was the colonial period, from 1607 to 1830.¹⁴ Before the United States was recognized as a country, the largest number of immigrants came from Germany and Ireland. Especially between 1710 and 1715, there were almost 100,000 immigrants from Germany and Ireland.¹⁵ The second wave was from the 1830s to 1880s and the primary immigrants were Irish and German at the time. By 1860, these immigrants comprised nearly two-thirds of the U.S. population, and over half of the immigrants were indentured servants. By the 1880s, because of poverty and war, over 100,000 Chinese immigrated to the United States and worked on construction, cooks, launderers, or miners. The third wave was from 1890s to 1920s and Southern and Eastern Europeans were majority people to immigrate to the United States. The fourth wave was posted from 1965 until today and the immigrants were

¹³ Linda Barrett Osborne, *This Land is Our Land: A History of American Immigration* (New York: Abrams Books for Young Readers, 2016), Kindle edition, 63.

¹⁴ "4 Waves of Immigration – Mr. Cunneen's Web Site," *Google Sites*, accessed February 17, 2018, <https://sites.google.com/site/paulcunneen/home/us-history-1/immigrationunitoutline/4-waves-of-immigration>.

¹⁵ Osborne, *This Land is Our Land*, 175.

the most diverse during this time, but the major immigrants were from Latin America and Asia.¹⁶ Historians estimate that by 1910, 13.5 million immigrants were living in the United States. All of these groups had the common experience of immigrating to the United States, but the opportunity for naturalization for each ethnic group in the United States differed. Throughout the growth of the United States, laws regarding immigration developed to control the flow of immigrants, such as the Chinese Exclusion Act of 1882,¹⁷ Immigration Act of 1917,¹⁸ and Emergency Quota Act in 1921.¹⁹ After the Chinese Exclusion Act of 1882, the United States opened the immigration borders to Japanese immigrants and about 27,500 Japanese immigrated into the United States from 1885 to 1920, and 7,000 first generation Korean immigrants came to the United States from 1903 to 1905.²⁰ In the United States Census Bureau, people are classified into six different ethnic groups: 1) White American, 2) Black or African American, 3) Native American and Alaska Native, 4) Asian American, 5) Native Hawaiian and other Pacific Islanders, and 6) people of two or more ethnicities. The census also divides people as “Hispanic or Latino,” “Not Hispanic or Latino,” and MENA.²¹ According to the census in 2000, white

¹⁶ “Immigration to the United States,” *Wikipedia*, last modified March 3, 2018, accessed March 7, 2018, https://en.wikipedia.org/wiki/Immigration_to_the_United_States#History.

¹⁷ Jha, *Room at the Table*, chap. 2. Chinese Exclusion Act was signed by President Chester A. Arthur on May 6, 1882. It was a federal law to prohibit all immigration of Chinese laborers.

¹⁸ Osborne, *This Land is Our Land*, chap 3. The immigration Act of 1917 is also known as the Literacy Act. It imposed literacy test on immigrants and created new categories of inadmissible persons. It barred immigration from the Asia-Pacific Zone.

¹⁹ “Emergency Quota Act,” *Wikipedia*, last modified March 3, 2018, accessed March 7, 2018, https://en.wikipedia.org/wiki/Emergency_Quota_Act. It is also known as the Emergency Immigration Act of 1921. This Act was aimed at further restricting immigrants from Southern and Eastern Europe, particularly Jews, Italians, and Slavs, who had begun to enter the country in large numbers beginning in the 1890s, and consolidated the prohibition of Asian immigration.

²⁰ Su Yon Pak, Unau Lee, Jung Ha Kim, and Jyung Ji Cho, *Singing the Lord’s Song in a new Land*, (Louisville: Westminster John Knox Press, 2005), 4.

²¹ “The OECD and MENA,” *The OECD and the Middle East & North Africa*, accessed March 8, 2018, <http://www.oecd.org/mena/>. MENA means Middle East, North Africa, and Arab world. It was added in 2014.

Americans, including Hispanic or Latino, were at 75 percent of the total U.S. population, African American 12.3 percent, Asian American 3.6 percent, and Native American 0.7 percent in the United States. The 2013 census indicated that 13.2 percent of people in the United States were born outside of the States and each year, more than one million people had immigrated to the United States.²²

After the revision of immigration law of the United States in 1963, many Koreans began to immigrate to the United States and as a result, Korean communities started to form. According to the 2013 census, 1,070,335 Korean Americans were living in the United States, 60 percent, lived in the Los Angeles Combined Statistical Area (300,000),²³ while others lived in the New York Combined Statistical Area (200,000)²⁴ and in the Washington-Baltimore Metropolitan area (93,000). Among the Korean immigrants living in the Los Angeles, 75 percent are first-generation immigrants whose first culture and language are Korean.

DIVERSITY OF CHRISTIAN CHURCHES IN THE UNITED STATES

As of 2016, 73 percent of Americans are Christians. Fifty-two percent of them say that their faith is the most important part of their lives.²⁵ Although 85 percent of Protestant ministers say that they would like their congregation members to be from diverse ethnic backgrounds, only

²² “Band” *Worldatlas*, accessed September 15, 2016, <http://www.worldatlas.com/articles/how-many-people-immigrate-to-the-united-states-per-year.html>.

²³ The United States Census Bureau has named the five country region as the Los Angeles; Long Beach, Riverside, California combined statistical area.

²⁴ The New York, Newark, Jersey City, NY-NJ-PA Metropolitan Statistical Area

²⁵ “The State of The Church 2016,” *Barna Group*, accessed September 15, 2016, <https://www.barna.com/research/state-church-2016/>.

13 percent of American churches actually share their ministry with other ethnic believers.²⁶

Seventy-eight percent of American churchgoers say that the church should embrace those of a different ethnic background as congregation members, however only 51 percent of them want to attend a multi-ethnic church. Thus, a gap exists between what is said and the reality of what is done. While many Americans of all different ethnicities and races coexist in the United States, in the church, diversity has yet to become common in reality.

Theologian DucSung Choi²⁷ provides an explanation of how the number of American churches has declined in his online theological journal REFORMANDA.²⁸ According to Choi, the rise of industrial and scientific knowledge in the 19th century of Europe influenced the religious community, accelerating the secularization of Christianity and the deviation from Christian beliefs and values. The ideas of a national religion and Christian thought and tradition collapsed as the importance of science and rationality of the Enlightenment became the center of Western European societies. The 1960s continued to change the value of human life and anti-Christian ideals undermined, the evangelical fervor with the rise of the Industrial Revolution, urbanization, and globalization. Just like European churches, American churches were also faced with the challenges of liberalism and secular modernism. The church experienced a weakening of moral and Christian identity under the influence of theological pluralism.²⁹ According to the Pew Research Center, the numbers of Christian churches and that of non-Christian religious

²⁶ “Racial Diversity at Church More Dream than Reality,” *Life Way Research*, published January 17, 2014, accessed September 15, 2016, <http://lifewayresearch.com/2014/01/17/research-racial-diversity-at-church-more-dream-than-reality/>.

²⁷ DucSung Choi earned his Master of Divinity at Reformed Theological Seminary and studied at Yale University (STM) and Emory University (Ph.D.). He taught at Harvard University as a guest professor and is currently the president of Peniel Theological Seminary in Korea.

²⁸ REFORMANDA is an online journal established by DucSung Choi in 2014.

²⁹ DucSung Choi, *The Reasons for declining churches in Europe and the United States*, accessed September 15, 2016, <http://reformanda.co.kr/xel/>.

places in the United States in 2007 and 2014 had decreased.³⁰ The research center also mentioned that the numbers of all religious institutions had decreased regardless of denomination, including Catholicism, Orthodox Christianity, and Evangelical Christianity.³¹ This indicates that the decreasing number of churches in America is not due to the liberal or secular theology, but rather because of the church's lack of change and adaptability. While the secular world continued to change with the new ideas of beliefs, liberalism, and pluralism, the church could not adapt itself to the changes of their societies and was too late to follow the changing ideas of people. Changes in the world have become increasingly revolutionary, and people live in such a way that they cannot find alternatives to Christian messages and theologies on how to live in the world. Therefore, the church is becoming less and less attractive to people outside the church and even for Christians, as they cannot find the meaning from the church for the challenges that they face in the world. As a result, people stop going to church and church memberships in America decreases. As more people leave the church, churches opt to shut down buildings, thus losing their function as a church.

On the other hand, many ethnic churches are started by immigrants looking for comfort and relationships in the midst of hardship in their immigrant lives. Immigrant churches often become the center of education and social welfare within the surrounding immigrant community. These churches become a place where many human relations are exchanged and the cultures of their homeland such as customs, values, and etiquette are preserved. However, because of the strong ethnic color of immigrant churches, it is hard to share their faith journey with other ethnic

³⁰ Pew Research Center is founded in 2004 in Washington D.C., America. This center informs of social issues, public opinion, and demographic trends that shape America and the world.

³¹ "America's Changing Religious Landscape," *Pew Research Center*, accessed September 15, 2016, <http://www.pewforum.org/2015/05/12/americas-changing-religious-landscape/>.

groups, and in fact, many ethnic churches prefer to keep their faith journey within their own ethnic community. Also because of the limitations of language and cultural differences, many communities are often passive in their relationships with those from different ethnic cultures and tend to keep to their own ethnic communities. As a result, many ethnic groups, including churches, lack sensitivity and awareness of diverse people in the community in which they are living.

CHAPTER TWO

MINISTRY CONTEXT; WORSHIP AS THE COMMON GROUND OF TWO DIFFERENT FAITH COMMUNITIES

STRUGGLES OF BOTH ETHNIC CHURCHES: ANGLO AMERICAN AND KOREAN AMERICAN CHURCHES

As congregation members of Anglo American churches continue to decline, the biggest issue becomes the lack of financial resources. It causes many issues in ministry, including the inability to provide full financial support for their ministers. Because of this, many ministers are faced with the reality of having to find a second job, also weakening the leadership of the ministers. In addition, in order to maintain their financial needs, Anglo churches have started to rent out their spaces to other groups, usually groups from outside their church community or to groups affiliated with their denomination. As a result, concepts of “hosting church” and “nesting church” have developed. Today it is very common to see Anglo American churches as “hosting churches” and ethnic churches as “nesting churches”. Consequently, such churches begin to see each other in a business relationship rather than in a faith community where they are able to build a partnership of ministry. The lack of understanding of each other’s cultures and traditions and limited language skills often arouse conflicts between the two ethnic church communities. Therefore, neither church is able to see the rich possibilities of sharing a community. Instead, the different groups simply see the discomfort and discontent coming from their differences. In worst cases, some may decide to discontinue their relationship and the nesting congregation must move from the campus.

Hara Jung, a reporter from NewsPower³² finds that according to Dr. SangCheol Oh, director of the Immigration Theology Institution, most Korean immigrant churches have less than 80 congregation members. Of Korean immigrant churches, 12 percent of Korean immigrant churches have less than 20 congregation members, 22.3 percent have between 21 to 25 congregation members, and 41.3 percent have between 40 and 80 congregation members. Only 11.4 percent of Korean immigrant churches have over 3,000 congregation members. Many Korean immigrant churches in America are “nesting churches” due to their lack of financial resources, and the majority of Korean American churches nest their ministries in Anglo American churches.³³ In these circumstances, two different ethnic groups often struggle to understand the other’s culture with limited language ability to communicate with the others.

Furthermore, when it comes to theological differences, there appears to be a conflict between the two ethnic groups. Dr. Oh also mentions that 54.9 percent of 1st generation Korean ministers identify themselves as conservative ministers in theology and culture. Dr. Oh expresses concerns about the limitation of their ministries in embracing, not only the next generation growing up in America but also other cultures and ethnic groups within society. It is important to live in America, holding onto Korean tradition and culture, however, the inability to understand and integrate into American culture makes it difficult to build a faith community with Anglo American churches with a genuine sense of familiarization. Further, the idea of a business relationship and the lack of interest in the other most often results in the failure to achieve meaningful relationships. Both ethnic groups often feel that they are not respected and even

³² NewsPower is online news magazine dealing with news and issues of Korean churches. It was established on November 11, 2005. The editor is CheolYeon Kim.

³³ Hara Jung, “Immigration Church, most of churches have below 80 congregation members,” NewsPower, accessed September 16, 2016, http://www.newspower.co.kr/sub_read.html?uid=19606.

ignored by the other. As a result of the conflict, the nesting church often leaves the hosting church with scars and the hosting church is also hurt and closes their mind to other ethnic groups. Now is the time for both ethnic churches to expand in their faith journey into the diverse cultures within America and learn to live together in respect and honor.

WORSHIP AS THE COMMON GROUND OF TWO DIFFERENT FAITH COMMUNITIES

The history of Europeans coming to America has deep religious roots. It began with the immigration of people looking for freedom of religion. It is followed by the founding fathers' use of Christian ideas as the foundation to establish the new country. As they gathered together to worship God, they were able to overcome their difficulties in the new land. The church was the center of their communications and relationships, and worship became a fundamental resource for the strength of those continuing their faith journey in this new land. According to JungGap Hur,³⁴ a professor of church music at Colombia Theological Seminary, by rejecting the oppression of the British church, the descendants of the Puritans who had settled on this new world refused to pass traditional worship to the next generation. Instead, they decided to devote their time in worship to focus on their personal relationships with God. With this purpose in mind, their worship elements such as homily, prayer with music, and scripture were all designed to address their personal relationships with God. Different styles of worship with special emphasis and focus on certain themes of worship emerged. Some congregations resolved not to

³⁴ JungGap Hur is an ordained minister of Presbyterian Church (U.S.A.). He immigrated to America at the age of 14 and studied music and M.Div., Ph.D. in worship and music.

use instruments in worship, and worship became simple whereas others did use musical instruments.³⁵

Nevertheless, through worship, they were able to experience the feeling of comfort in the presence of God. Thus, worship was an essential part of their lives. Worship also became the center for family gatherings and an important resource for children's education. With such history and tradition, worship functioned as a foundation of Christian life.

When the first Korean immigrants came to America in January of 1903, out of 121 people, 86 people arrived in Hawaii and most of them were Christians. Soon after, they established the first Korean American church named Christ United Methodist Church in Oahu on November 10, 1903. Then, the number of Korean churches increased rapidly. There were 14 Korean American churches with 402 congregation members in 1904 and then within 10 years, the number of Korean churches had increased to 39 with 2,800 congregation members in 1914.³⁶ Among Korean immigrants, America was once called a land of dreams, where people can dream of a better life fulfilling their dreams. With hopes and dreams of a better life and better education for their children, many immigrated to America. Soon, however, they began to realize that living as immigrants in a new land was much harder than they had imagined. One of the reasons many Korean immigrants became Christians was because of the frustrations and hardships of immigrant life. Many attended church, not only to continue their faith journey but also to find relationships with others with the same life experiences. Through worship and the growing relationship with God and others in their church community, Korean immigrants began to feel

³⁵ Hur JungGap, "JungGap Hur's Report of Inquiries on Worship – I – Boston," accessed October 10, 2017, <http://kr.christianitydaily.com/articles/24902/20090208>.

³⁶ GiDae Kim and GiWuk Sung, "Immigration Church Celebration of Church of Peace's 40 Years History," October 4, 2015, accessed October 10, 2017, <http://churchpeace.org/history/p1/>.

some comfort and rejuvenation from the hardships in adjusting to life in the United States. Hence, worship became the center of immigrant lives: worship was a powerful resource for education and communication with their children growing up in American culture and education. By sharing in their faith journey, Korean parents were able to educate and pass on their life experiences and what they believed to their children.

Although the Christians of the two ethnic groups came to the United States at different times, worshiping God was what helped them keep their strength to cultivate their new lives. Regardless of their cultural differences, as Christians, they centered their lives in God. From the backgrounds of the Christians from two different ethnic backgrounds, it is clear that worship is the most important element of our lives as Christians; therefore, it can be a common ground in which we can meet. The language and style of worship may differ, however, the shared belief in God and the presence of the Holy Spirit in worship may create a common ground for open communication. As we share in worship together, the congregations of Anglo American and Korean American churches can learn about each other and walk together in their faith journeys in God. Through the process of creating worship and participating in worship together, a greater understanding is formed and may lead to a new worship community.

CHAPTER 3

WORSHIP AND DRAMA: DRAMA AS A COMPONENT OF WORSHIP

HISTORY OF CHRISTIAN DRAMA IN WORSHIP

Every religion has its own worship/ritual/prayer, and worship has a history with that of theatre. Ehrensperger says the following about this in his book, *Religious Drama: Ends and Means*.

Worship and drama were probably born together. The emotional expression of a petition, the emphasis upon a word, the manner of walking, the pattern of a celebration, and finally the story of the conflict between the forces of good and evil – all these were to become the dramatic elements of this primitive worship.³⁷

The beginnings of all theatre, in the East and the West, coincided with the start of religious services. For example, Indian theatre, Hindu theatre, Chinese theatre, and Japanese theatre all began with religious ceremonies, and so did Greek theatre in the West, which greatly influenced Christian worship.

In the early 6th century B.C., the elements of literature and drama, prayer, dance, and music were added to ritual performances in Greece. For those talented in playwright, festivals became a threshold to be recognized and highly respected.³⁸ There is a distinguishable difference between Greek tragedy and Greek comedy; Greek tragedy focused on the relationship between gods and humans, whereas Greek comedy dealt with the lives of ordinary humans who struggled with personal mistakes, fear, relationships, family life and social mishaps. From these religious festivals, some of the greatest dramatists in the history of drama were born: Aeschylus (525-456

³⁷ Harold Ehrensperger, *Religious Drama: Ends and Means* (New York: Abingdon Press, 1962), 78-81.

³⁸ Ehrensperger, *Religious Drama*, 82.

B.C.), Sophocles (496-406 B.C.), Euripides (fifth century B.C.). Because of these great dramatists, religious ceremonies began to take the elements of theatre and developed them into an art form.

Aeschylus wrote his tragic plays on mythical stories, presented in musical compositions by more than one actor. He also was the first to use costumes such as masks, wigs, and a boot called a *kothornos* which elevated the actors. By the costume, he distinguished between the actors and the chorus in his play.³⁹ Sophocles developed elaborate plots and perfected techniques to overcome the simplicity of previous plays, such as using the number of the choir and appointing three actors. It was in his time, that acting was starting to be recognized as a performance skill.⁴⁰ Euripides portrayed his characters' relationships with the gods where the audience was able to experience the complexity of human beings. He used monologues to set the stage and provide background to his plays, and the stage always had an area for the chorus to dance, or simply a space for the actors.⁴¹

As the Medieval Era started with the fall of the Western Roman Empire in 5th century A.D., the theatre seemed to fall from popular culture. In fact, theatre became a threat to the monotheistic concept of the Bible and Christianity, especially after the fall of the Roman Empire, the Roman Catholic Church became the dominant power structure in what used to be the Western Roman Empire. With the belief that only one God created everything, anything that did not belong to God belonged to the Devil and was satanic. Therefore, the artworks of Greece and

³⁹ Ibid.

⁴⁰ Thomas M. Woodard and Oliver Taplin, "Sophocles Greek Dramatist" *Encyclopedia Britannica*, February 9, 2018, www.britannica.com/biography/Sophocles.

⁴¹ Oliver Taplin and H.D.F. Kitto, "Euripides Greek Dramatist" *Encyclopedia Britannica*, February 9, 2018, <https://www.britannica.com/biography/Euripides>.

Rome designed to praise the gods were burned and destroyed, and the theatres closed. However, as Christianity began to spread and newcomers were growing in churches, there were strong needs to dramatize biblical stories in order to deliver the messages. Therefore, as a purpose of the mission and the celebration of specific festival days, priests began to use symbolic objects and actions, which later contributed to the development of new categories of drama, including Liturgical Drama. Liturgical Drama, biblical stories to convert people to Christianity, became the most popular form of drama in the Medieval Era. The stories were taken from the Gospel and were usually presented during worship services on ecclesiastical calendar events, such as Easter and Christmas.

From the end of the 14th century to the end of the 17th century, Europe experienced cataclysmic and significant events in history. In the 14th century, the Hundred Years War, the Black Death, the Avignon Papacy, the Italian Renaissance, and the Peasants' revolt took place. The fall of Constantinople and the War of the Roses were in the 15th century. And in the 16th century, the reformation and the birth of Shakespeare, followed by the Great Fire of London and the Thirty Years War in the 17th century. When the Black Death wiped out a third of the European population, people saw the selfishness and irresponsibility of priests, as they refused to minister to dying people and to share their enormous properties with people who were in desperate need of a place to stay. With resentment toward clergy and nobility, the value of the individual grew and the people were no longer interested in developing Christian plays. However, with the influence of the Renaissance, theatre returned to become secularized and began to develop in various new forms.

Liturgical plays, an important method for mission and education in the Medieval Era, became the foundation of other forms of drama, like the Miracle Plays, the Mystery Plays, the Morality Plays, and the Passion Plays.

The Miracle Plays, also called Saint's Play, mainly focused on delivering stories of the lives of saints and biblical characters. This form of play was developed during the 10th and 11th centuries, and in the 13th century, Miracle Plays became a popular vernacular drama. Because of the popular beliefs in Mary and Nicholas,⁴² many of the miracle plays that survived were about Mary and Nicholas saving people from their troubles.

Mystery Plays, born in England and Germany, are rooted in the stories of the Bible. From the first chapters of Genesis to the Last Judgment in the Book of Revelations were often accompanied by antiphonal songs. Teams of performers, both amateurs and professionals, traveled from town to town presenting their plays a stage decorated on a pageant cart. The plays delivered entire stories from the Bible in cycles of days about the life of Christ and his redemption for the people.

Morality Plays started to be spread in the middle of the 14th century and became popular until the mid-16th century. The purpose of these plays was to teach how to be good Christians, who were worthy of Heaven, as the stories portrayed the lives of ordinary people who struggled with moral issues.

After the Medieval era, the Society of Jesus, called Jesuits originated in Spain, began to spread Jesuit drama⁴³ in the late 16th century. Through dramas, debates, and poetry, students

⁴² The 4th century bishop of Myra in Asia Minor in Medieval time.

⁴³ A form of theatre to instruct students in rhetoric, assimilating Christian values and imparting Catholic doctrine.

were able to exercise rhetorical self-expression. As the students performed in the vernacular, they were often invited to important social events. And from the beginning of the Elizabethan period (1558-1603), many great theatre plays enriched the history of religious drama. The world's greatest plays, such as Marlowe's *Dr. Faustus*, Goethe's *Faust*, Shakespeare's *Hamlet*, *Winter's Tale*, *Othello*, and *King Lear*, were created and many religious dramas were born all throughout England, France, Germany, Italy, Russia, Scandinavia, and Spain.⁴⁴

In the history of drama, the contemporary drama began with Henrik Ibsen who wrote *Certainly Brand*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, *Hedda Gabler*, and *Rosemersholm*. He used social issues as themes of his plays and tried to wake people up to understand the problems. George Bernard Shaw, John Galsworthy, St. John Ervine, Christopher Fry, T.S. Eliot were also recognized as leading playwrights, and their plays have been reproduced in many countries and in the variety of languages.⁴⁵

European countries also had many theatrical masters: William Butler Yeats and Sean O'Casey from Irish theatre, Jean Giraudoux, Jean-Paul Sartre, Jean Cocteau and Jean Anouilh from France, Gerhart Hauptmann and Bertolt Brecht from Germany, Karel Capek from Czechoslovakia, Luigi Pirandello from Italy, Federico Garcia Lorca from Spain, Tolstoy and Chekhov from Russia. There were also American playwrights who led contemporary theatre: Thornton Wilder, Arthur Miller, Tennessee Williams, Eugene O'Neill, Maxwell Anderson.⁴⁶

The religious drama was revived and performed in professional theaters as well as in churches and schools. Famous theological seminaries, such as Christian Theological Seminary in

⁴⁴ Ibid., 91.

⁴⁵ Ibid., 92.

⁴⁶ Ibid.

Indianapolis and Union Theological Seminary in New York City, began teaching religious drama. Well-known universities, such as the Theatre of the School of Fine and Applied Arts of Boston University, also took interest and started to offer classes. Regarding the keen interest in and the active acceptance of religious dramas, Ehrensperger said:

What this should mean is that the day of the concept of religious drama as the silly nightgown pageant in the church is over and that the new day of understanding the depth of religion and its concern for the good life is coming to focus in the drama.⁴⁷

DRAMA IN CONTEMPORARY WORSHIP

As drama and worship have had a strong relationship in the history of Christianity, it is common for congregations to include drama on special occasions such as Easter, Thanksgiving, and Christmas. The Christmas pageant may be the most common one but often the only drama in a congregation in the entire year. Some churches attempt to use dramas as a part of their worship service. However, the function of drama in worship is still being developed and is very limited. Most churches have at least one music director, a musician within the church to lead the congregation in music. In fact, many seminary students majored in music before coming to study in seminaries and they want to continue to use their gifts in music for their ministry. Unlike music, the use of drama as a worship genre has yet to become fully developed. Although many people agree that drama is a powerful method in which to educate, enlighten, heal, and deliver messages to the congregation, more time and creativity are necessary before drama can become an essential part of meeting the worship needs of a congregation.

As a good example of a church using drama in its worship is Willow Creek Community Church in South Barrington, Illinois. To those who are interested in the new style of Christian

⁴⁷ Ibid., 93.

worship service, Willow Creek is the most well-known church where drama functions as an important part of worship. Ever since Willow Creek Community Church started its first worship in 1981, in a suburban movie theatre, every week drama has been an important part of their worship. In its worship, a short drama called a sketch is performed by actors before a preacher delivers a message. This sketch usually takes six to eight minutes as an introduction to the topic that the preacher will address. After the sketch, the pastor brings a biblical perspective to the issue or problem.

Hot Metal Bridge Faith Community in Pittsburgh, Pennsylvania is another church using drama in worship. This church was established in 2004 by Pastors Jim Walker and Jeff Eddings, who both studied theatre at Pont Park College and attended Pittsburgh Theological Seminary. From the beginning of the new church startup, both agreed to use drama as an integral part of their ministry. The aim of the Hot Metal Bridge Faith Community is to reach people who are disconnected from the church. They call their drama ministry Crosslight Productions. Unlike Willow Creek Community Church where a drama team prepares for a sketch based on the theme of the sermon message, the pastors of Hot Metal Bridge are the main people preparing a short play every week as part of their sermon. In the plays, Pastors Walker and Eddings become characters in the scripture to deliver the messages. The stories are usually taken from the scriptures, however, the thoughts and feelings of the characters from each story are brought to life by the pastors. The plays resonate more deeply with the real-life stories of people than usual sermons do. The plays also share a deeper meaning of the messages in the Bible. The preparation for each drama sermon takes from 2 hours up to 2 weeks to complete.

Like Willow Creek Community Church and Hot Metal Bridge Faith Community, many modern churches are trying to create new styles of worship services by introducing theatrical

elements into their worship. Dramas and theatrical elements have been used to celebrate special occasions such as Easter, Thanksgiving Day, or Christmas before but now it is gradually becoming an important element of regular worship services. The purpose of using drama or theatrical elements in their worship is very clear. They want their congregations to easily understand the sermon and help them be more connected with the message. The sketch of Willow Creek Community Church does not become the sermon and there is a clear distinction between the drama sketch and the preacher's sermon. However, the goal of the sketch in Willow Creek Community Church is to raise questions and create tension without giving answers to the issue addressed in the sketch. The story of the sketch should be truthful and believable so, people can easily connect with it. In the case of Hot Bridge Metal Faith Community, it is also very clear what the purpose of drama is in their worship. In this church, the play is not an introduction to the topic that will be preached later. The play in Hot Bridge Metal Faith Community is a sermon unto itself. Through the drama sermon, the preachers help their congregations realize that the stories in the Bible are not just old stories, but stories of the people living today. Often times, members of the congregations ask questions to the preachers in the middle of drama sermon, and they answer these impromptu questions with very open minds. Through their drama sermons, they help the congregation build new or deeper relationships with God.

To create worship with drama can be a very exciting work at church due to the power of drama which can draw attention from people. However, at the same time, it is very important to consider the quality of drama or sketch in worship. At Willow Creek Community Church, the drama team is well organized in terms of bringing up their production to a professional quality. The people of this drama team are very serious about the process of creating new sketches. To ensure the quality of their productions, they are open to critical feedback on their work. The

church has staff members with professional knowledge in the theatre who are involved in performing creating the worship drama. As a matter of fact, it makes huge differences to create worship with drama from other churches where dramas/skits have been occasionally used. Because of the people's creativity and passion for drama ministry, Willow Creek Community Church has been able to create worship services where people easily feel the connection with God. Pastors Jim Walker and Jeff Eddings at Hot Bridge Metal Faith Community also have a background in theatre education which helped them develop their skills in theatre before creating the drama- sermon at church. What makes their sermons more interesting is the congregation's involvement in the drama-sermon. The congregation is encouraged to participate in the drama-sermon while the pastors are engaged in the storytelling. Ultimately, the congregation is able to connect their own personal stories with those written in the Bible. In fact, this drama ministry requires a skill in improvisation. It is very important to notice their professional experiences and passion for this type of creative worships.

CHAPTER 4

DRAMA AND WORSHIP AS AVENUES FOR RECONCILIATION

THE POWER OF STORY

The drama tells a story of people. It can be entertaining as well as educational. Whether the purpose is education or entertainment, drama delivers a story to the audience. Stories have a special power in communication with others. As stories allow people to open to their thoughts and emotions, people can easily engage with the stories. When people in a community share stories with each other about their tradition in such a way that the stories become personal, the community is able to easily bind together. In *Finding God in the Graffiti*, Frank Rogers Jr. describes a story:

The very glue that binds a people's collective identity is the story of their common journey toward a shared goal. In essence, communities are stories. Consequently, religious literacy—fluency with the language a community shares—includes knowing the narratives by which that particular community's core identity is constituted.⁴⁸

As Rogers mentions, it is common for religious communities to use stories to teach religious literacy and there are three reasons for that.⁴⁹ First, stories can be used to transform people intrinsically. Through the “canonical stories” formed in the narrative, people are able to remember their identity and vision and renew their soul within a sense of communal integrity in God. Second, stories between God and humans cannot be explained by doctrines or theologies. Stories are simple and powerful in delivering religious faith in narrative form. Theological reflections and doctrines were born from a core narrative of religious faith. Third, religious

⁴⁸ Rogers, *Finding God in the Graffiti*, chap 1.

⁴⁹ Ibid.

communities consist of people who share their past, present, and future. Therefore, it is important to know and understand the story of their faith journey and share that journey, not by theology or doctrine, but through narrative stories of their religious faith. By “communal stories” the people of a religious community are able to unite and find their identity, an important element in continuing their journey. From this trust and belief in the power of stories, drama can be used as a tool to develop communication between different faith communities. It can help people in one faith community understand people in another faith community who walk a different faith journey within different cultures and languages.

DRAMA AS A CREATIVE WORSHIP ELEMENT

Drama is created through storytelling, but it is more than simply delivering a story. In the drama, actors/actresses portray their characters using their own physical and emotional resources. To successfully embody a character, an actor/actress studies the character as well as the play. At the same time, the actor/actress must study themselves in order to build a connection with the character being portrayed. The actor/actress’s job, acting, is to communicate with the audience. Acting is not about how well one mimics another, but instead, how one finds his/her inner self through the character and uses it to communicate with others. In another word, the purpose of acting is to create a connection with others by revealing one’s inner self through a character in a story. Therefore, actors should know and understand who they really are. Brian Bates⁵⁰ talks about this in his book, *The Way of the Actor: a Path to Knowledge and Power*. “... an extrovert-tending actor is faced professionally with the necessity for internal exploration, an

⁵⁰ Brian Bates is a psychologist who spent seven years researching the psychology of acting with students at the Royal Academy of Dramatic Art in London. He is now Director of the Medical Psychology Project at the Department of Psychology, University of Sussex, England.

attention to self, a finding of inner connections and emotions.”⁵¹ Bates describes the essential function drama has played in human society:

The performance was for the community as a whole. It was a communal ritual in which the actor brought the public into contact with the powers of the imaginable world, both within themselves individually, and in a shared sense as a group. In traditional societies, acting was a ritual, which released communal energies, and invoked the spirits. It still does. Theatre is, apart from the church and the concert hall, one of the few places where people can still meet around an event –an event which tells them something, opens their eyes.⁵²

If the audience cannot understand what is happening onstage, then it can be said that the actors/actresses are not fulfilling their purpose. Through acting and drama, people are able to discover their inner selves, their hidden or forgotten stories, and heal their wounds. These are unique powers that can be accomplished through drama. The process of creating true communication amongst the actors/actresses, as well as the audience, is the final important step in developing a drama.

When worship is accompanied by drama, drama may help worship become a time, not only to praise God but also to reconnect or build a deeper and stronger relationship with God. The good examples of this are the Willow Creek Community Church and the Hot Metal Bridge Faith Community, which creates weekly worships with their passion and expertise for drama. As drama is designed to enable viewers to connect with their own stories, it facilitates in such a way that the sermon becomes easy to understand and helps people to build the connection with God.

If a church wishes to develop its ministry with drama, especially in worship, the church must first define the function of drama in worship. Depending on the church’s purpose for incorporating drama into their worship, the process of creating a drama ministry may be

⁵¹ Brian Bates, *The way of the actor: A Path to Knowledge and Power* (Shambhala Publications, Inc., 1998), 55.

⁵² Ibid.

different. In the case of Willow Creek, a sketch is created through an artistic process that is similar to how a normal theatre does it. The team is composed of scriptwriters, directors, and actors who are willing to train in order to create a better presentation. Although the running time of the presentation at Willow Creek Community Church is only 6 to 8 minutes, the process in which the script is developed and the rehearsals are carried out, are planned ahead of time. In that sense, their sketches are shorter versions of a larger theatrical presentation. In the case of Hot Metal Bridge Faith Community, the main actors are the pastors who have the background in theatre. They are the scriptwriters as well as the performers and preachers. They open the stage to the audience during their drama sermons. Even though the pastors create a script for their drama, they must practice their skills of improvisation, as well as flexibility and be comfortable with the story in their drama to react to the audience.

The spiritual component of a drama in worship must be an essential element in creating this ministry. People join drama teams for many reasons; unfortunately, many join simply to be in the eyes of the public to, show the people how great they can be. There are many talented people at church; however, it often happens that when people get together to discuss how great they are, they often lose direction and forget the purpose of the ministry. To challenge this, Willow Creek developed moments for spiritual growth to foster their actors/actresses within the community. As a result of this intentional time, the drama ministry has been successful within their community.

Steve Pederson⁵³ emphasizes the quality of drama production in his book, *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*.⁵⁴ In general, the

⁵³ A former professor in the theatre department at a Christian college who became a lead person for drama ministry of Willow Creek Community Church from the beginning of the church.

⁵⁴ Steve Pederson, *Drama Ministry* (Michigan: Zondervan Publishing House, 1999), 21-32.

congregations of any church will applaud what their church drama team has done for the church ministry and the quality of the productions is not a concern. The drama team also tends to believe that their productions are “good enough.” However, the lack of quality in the productions may cause the church to lose the purpose of why drama is being used in worship. Drama is a powerful tool in which it is able to draw attention to itself, making it more difficult for the actors/actresses to be focused on the message. Instead, the actors can become distracted by the tendency to show off their talents through drama. Because of this, Todd E. Johnson⁵⁵ says, “Using drama in worship can be a difficult task because by nature it draws attention to itself. Prayer and careful preparation are essential”.⁵⁶

DRAMA WORSHIP AS AVENUE FOR RECONCILIATION

When Frank Rogers mentions the five distinctive educational movements of Narrative pedagogy in his book, *Finding God in Graffiti*,⁵⁷ he writes that the narrative pedagogy can help youth experience the story, not as an old traditional story, but as a personal life story. For example, there is a tendency to see biblical stories as outdated; thus they do not have any relevance with those of us who live in the present. But the stories of the Bible are the stories of our Christian spiritual ancestors who struggled in life, looking for a connection with God. Using these stories, we should, instead, find ways to connect and be in the presence of God. Indeed,

⁵⁵ Todd E. Johnson is the Arts, William K. and Delores S. Brehm Associate professor of Worship, Theology, and the Arts. He is co leader of the new PhD program in Worship and Preaching with Ogilvie Chair Michael Pasquarello and also the Theological Director of the Brehm Center.

⁵⁶ Todd E. Johnson, *Worship, A Tale of Three Churches: Using Drama in Worship*. December 2003, accessed October 20, 2017, <https://www.reformedworship.org/article/december-2003/tale-three-churches-using-drama-worship>.

⁵⁷ Rogers, *Finding God in the Graffiti*, chap. 1.

narrative pedagogy may help people experience something they have not experienced before. This concept can also be applied to drama. When people create drama using their own stories, others, who may not have the same experiences, can connect to the person through the story. Through the power of storytelling, people invite others into their present context. Using narrative pedagogy, people are able to share a mutual understanding of each other and build a community where they can understand and trust each other. In addition, through the process of creating drama with personal stories, relationships may become deeper, allowing people to truly embrace one another. From there, we may be able to see a possibility of reconciliation amongst people in conflicts of misunderstanding and miscommunication.

There are many people concerned that drama does not fit in a traditional form of worship. And, it may be so; however, if worship is no longer able to deliver the message of God, make connections between God and the people, heal the broken, and experience the presence of Holy Spirit, then it is time to think of different ways to deliver the Good News with as much energy and creativity as possible!

CHAPTER 5

MINISTRY PRACTICE; METHODOLOGY OF CREATING DRAMATIC PRESENTATION IN WORSHIP FOR RECONCILIATION

To use drama in worship for the healing and reconciliation of two different ethnic groups, it is necessary to emphasize the importance of the process in creating the dramatic presentation as well as the worship service. The main goal of the preparation for worship is to experience a new spiritual journey and develop a better understanding of each other as participants share their life stories.

This creative process can begin with a consensus between the two churches seeking reconciliation through their joint worship service. It is recommended that an equal number of people representing each church participate in the workshop since their creative work will be developed by their own ideas and thoughts. Among the representatives, one or two members from each church should be authorized by their church ministers and worship committees to design the joint worship service. They will not only communicate the progress with their worship committees but will also share ideas about a joint worship service on behalf of their worship committees. The total number of volunteers is 6, three from each ethnic congregation. With the consent of the two churches, the team may consist of more people, but it is advised that no more than 10 people should participate as each session is limited to two hours.

The total number of meetings needed to create a dramatic presentation and worship is 8: two meetings to share life stories and develop a better understanding of each other, two to produce a story of reconciliation, two for rehearsal of the dramatic presentation in worship, one for designing a joint worship service, and the last meeting for the final rehearsal. Each meeting will be held for 2 hours, and each preparation and creation time will be led differently in order

for participants to effectively share their life journeys and create a dramatic presentation for use in worship. The recommended number of workshops for the process is eight, though more can be added if necessary.

The participants will be given one neutral conflict situation for this creative work. This neutral situation forms the basis for creating a dramatic presentation to be presented in their joint service. The reason for using a neutral conflict situation, unrelated to their actual conflict, is that when people participate in this process, they must get out of the emotions they experience in real life. It is important for them to actively and positively take part in the process of creating the drama without their personal emotions that exist in the actual conflict. A neutral scenario will help them find themselves in that narrative and see the real-life conflict differently. While developing the story, they share their thoughts, experiences, feelings, and opinions through their characters. And the participants experience the thoughts and feelings of others as they become characters with different life experiences.

GENERAL PREPARATION FOR THE PROCESS

Setting up the Meeting Place and Time

As the process will require movement, space should allow for six people to move around comfortably. Also because much of the time participants will be sharing personal stories, some sort of sound insulation for the room may be necessary. It is recommended to schedule regular meeting times to allow participants to prepare their hearts and minds for each meeting.

Preparation

The creative process for designing a drama for the purpose of reconciliation between two conflicting groups to be used in worship starts with the willingness of the pastors and members of each ethnic congregation. Although there have been difficult times between people, due to the lack of communication and differences in language and cultures, it is important to have people willing to solve the conflict together. When people are ready, this process can begin. With the agreement of both congregations, a leader is selected. The leader should be an outsider of the two conflicting congregations, but recognizes the conflicts between the two and understands the different perspectives of each church. He/she should be able to lead the process from a neutral point of view. The leader should also be spiritually mature and understand the purpose of the process. It would also be helpful to choose a person who understands and has experiences in both theatre and spirituality.

After both congregations mutually choose a leader, each congregation must bring together volunteers who are open to the creative process of designing a drama for the purpose of reconciliation in a worship service. The volunteers are invited to share their life journeys with open minds, and actively participate in workshop sessions with the intention of resolving the conflicts between the two churches they are currently experiencing. There should not be any limitation in age or gender. Rather, it would be beneficial to have people of different gender and age groups share their various perspectives and experiences. It would also be pragmatic to have volunteers who understand the basic concepts of acting and creating a story which they will present as a part of worship. With the help of supporting staff, this group will create a drama-sermon and a worship service focusing on reconciliation as the process develops.

SESSION 1 - A TIME OF SHARING LIFE'S JOURNEY 1

The Intention of this Session

The first session focuses on the story of “My First Home.” Home does not always mean a physical building, like a house implies a physical place for living. Rather, home is a place for family, where people share their emotions and memories. Although people may not remember their first house, they do remember their first home, where feelings were shared and memories were made. The goal of this first session is for participants to identify their emotional residences, and think of reasons why their homes are important. There is the possibility that home for three Anglo participants is in the States, but for three Korean participants, home is in Korea; home would be very different, not only geographically, but also culturally. As participants share where their homes are, they will begin to understand the differences in cultures and circumstances of each other's lives.

Preparation for this Session

Materials needed for this session include nametags, paper, colored pens, tape, warm-up music, and a covenant and confidentiality agreement form for each person in the group. Space should be set up to encourage a warm and comfortable atmosphere: soft music, glowing candles, comfortable cushions, and maybe a tea set.

As participants walk into the room, they will be asked to make their own nametag. At this time, in order to respect the participants and keep their privacy, the leader asks all participants to sign the Covenant and Confidentiality form. After that, they will also be asked to draw their

family on a piece of paper using the colored pencils provided. This time ends when everyone finishes drawing their family picture and sits in the circle of chairs.

Self-Introductions (15 minutes)

Meeting for the first time on this journey, starting as a group, participants introduce themselves to the group. In this time of self-introductions, participants are asked to share three things: name, including the meaning of the name and who gave them their name, their hometown, including location and the best season to be in town, and lastly, their family drawing, including the names of the family members and where they are now. To share with others about their family members in the first step of this session will serve as a part of the process of this session which will focus on sharing one's life journey.

Stretching and Warm-Up (10 minutes)

After the self-introductions, the leader will ask the participants to make space to move comfortably. They may need to move chairs and tables in the room. Then the leader will tell them about the importance of warm-up for this process. Body, mind, and spirit are connected as one. If the mind is uncomfortable, heavy and hard, the body is also heavy and not free. Likewise, when the body is heavy, the mind is locked and the body is less flexible. Therefore, before starting each session, it is essential to conduct a warm-up that allows the body, mind, and spirit to freely participate in the session. The more flexible the body, the easier the mind will open to accept others, as well as receive the work of the Holy Spirit. During the warm-up, the leader can lead in a basic warm-up exercise or ask for a volunteer from the participants to lead. The warm-up should be very simple, but enough movement to relieve the tension.

Meditation on a Scripture (10 minutes)

At the end of the warm-up, the leader asks the participants to sit comfortably and reads a scripture from the Bible. The suggested scripture is from Psalms 48:14. The reason for choosing this scripture is to remind the participants of the presence of God who will lead this process and the willingness of participants to follow the guidance of God. Each participant may have different reasons for joining this group but they should remember that the Spirit of God is with them throughout the process.

The leader will ask participants to close their eyes as she/he reads the scripture.

Psalms 48:14.

“For this God is our God for ever and ever; and will be our guide even to the end.”⁵⁸

After the scripture is read twice, participants have a moment to meditate on the scripture. The leader asks the participants questions, such as “was there a word that touched you from the scripture?” and “why do you think this word came to you?” Participants are encouraged to share what the word is, what they think about the word, how they feel, etc. The leader reminds them of the word that touches them before moving to the next step of this session.

Building Relationship Exercise: My First Home (20 minutes)

Instructions

Before starting the Building Relationship Exercise, My First Home, it is important that the leader reminds the participants of the differences between “house” and “home.” A house is a physical building. On the other hand, home is an emotional attachment to a place where a person

⁵⁸ Psalms 48:14 (NIV).

feels they belong. Many people forget the houses they lived in, but everyone remembers their home, where their emotional memories reside. In this exercise, participants share with the group their memories about the first homes they remember. The leader will guide participants in drawing a picture of their first home, step-by-step, using their imagination, as well as their memories of the first home. The drawing of the place will start from the outside and then move inside. As they recall their memories of their home, the leader asks them what parts of their home they have special memories of and what their feelings are about them.

- From where are you looking at your home? How far is your house from where you are looking at? How do you feel about your home as you are looking at it? Do you miss it? Do you feel excited or happy? Or do you feel sad?
- Look around your house. What is around the house? Are there trees? Walls? How do you feel looking around your house? Do you feel peaceful? Is it safe? Do you have any memories of your home? If you have such memories, what do you feel about them?
- What do you see when you first enter the house by opening the gate of your house? Is it the front yard? Or is it inside of an apartment building? What do you feel about getting into your home?
- Let's open the front door. What do you smell first when you open the front door? What do you hear? Do you see the living room, kitchen, walls, floor, or something else? Is there something that gives you a special feeling?
- From there, go to your room, where is your room located? What color is your room door? What does it smell like when you enter your room? What do you feel about your room? Feeling safe? Are you comfortable? Do you remember anything especially dear in your room? What is

it? Where is it, and what kind of memories do you have? Did you share your room with someone? If you did, what was your feeling about sharing your room with another person?

- What do you see when you look out the window of your room?
- From there, go to the eating area, where you eat dinner with your family. Who do you see in the eating place? What do you smell when you first walk in? How do you feel being in the room?
- Where are you sitting for eating?

The Time of Sharing: Life's Journey - My First Home (30 minutes)

After the Building Relationship Exercise “My First Home,” each participant shares what she or he experienced, drawing pictures of their first home through their memories and imagination. As the participants work on their home, some may use only their memories in making their home, however, others may use their imagination. Regardless, the most important purpose of this session is to learn about one another. In their sharing, participants may learn about those in the group who were brought up in different environments and cultures. The leader may point out similarities and differences between their homes.

Closing of the Session

The leader reminds them of their next meeting and asks them to wear comfortable clothes for sessions. Each session closes with prayer.

SESSION 2 - A TIME OF SHARING LIFE'S JOURNEY 2

Through session 1, the participants were able to learn about the environment and culture of other participants. Although it might not have been enough to fully understand one another,

participants will have begun to realize the misperceptions and differences of other cultures. At the same time, they might have found some similarities in their life journeys. Session 2 is another time for participants to share their life stories. In this session, participants will focus on their faith journey with God.

The Intention of this Session

In this session, participants will be asked to share two stories of their faith journey: a story describing the happiest time and a story of the most difficult time in their faith journey. Through sharing their stories, participants may be able to develop a better understanding of each other. The stories of participants from different cultural backgrounds will be shared based on differing perspectives, aspects, lifestyles, and cultures. Participants from the Anglo American congregation may want to talk about their experiences and frustrations in their faith journey, while participants from the Korean American congregation may share stories of their faith journey as immigrants.

Preparation for this Session

Like the room used during the first session, space should be welcoming, with a warm and comfortable atmosphere: soft music, warm candles, comfortable cushions, hot tea, etc.

Participants can relax and enjoy the atmosphere of the familiar room they experienced in the first session. Participants who arrive early, relax and chat with others over tea.

Stretching and Warm-Up (10 minutes)

This session starts with stretching the body, a basic warm-up, to begin the creative processes. Stretching allows the body to release tension and helps people to relax. To start, simple joint-opening exercises releases tensions in the joints, and it begins from the ankles, then to the knees, hips, wrists, elbows, shoulders, and lastly to the neck. This exercise is easy and suitable for all ages, and it allows participants to freely move their bodies throughout the session.

Building Relationship Exercise – “Mirror Game” (10 minutes)

After the simple joint-opening exercise, the leader will teach the “Mirror Game” that will help to break the ice among participants. The Mirror Game is also good for building teamwork, important for the development of this process.

Each participant will be asked to find a partner and stand face to face; one partner will be the leader. The idea of this game is for the other partner to “mirror” the leader, copying the motions of the leader. Pairs may extend their motions as they wish, however, the leader should consider the physical abilities of her/his partner, starting with movements that are easy to follow. For this exercise, partners are encouraged to look only into their partner’s eyes. This will be done in silence. After three minutes, partners will switch roles, the leader will be the mirror and the mirror will be the leader.

After the Mirror Game, the leader will ask the participants to share their experiences about the game.

Meditation on Scripture (10 minutes)

Moving on to the next step, the participants will be asked to find a comfortable sitting space where they can center themselves.

The suggested scripture for this session is from Isaiah 41:10. The reason for choosing this scripture for today's meditations is to remind participants of their relationship with God and how God has been with them in their lives. The scripture may help them realize the presence of God and the works of God during the difficult times in their lives.

The scripture will be read twice, slowly.

Don't be afraid, for I am with you.
 Don't be discouraged, for I am your God.
 I will strengthen you and help you.
 I will hold you up with my victorious right hand.⁵⁹

After the scripture is read twice, participants have a moment to meditate. Then, the leader will ask each participant to read the scripture again. This time, they will be encouraged to read it in the language most comfortable for them: English or Korean. As each person reads the scripture, it is important to make sure that each participant reads with their heart so that the meaning of the words may touch them deeply. During this time, participants may realize the presence of God in their lives and be comforted. If they wish, participants may briefly share a moment of God's presence in their life journey.

The Time of Sharing Life's Journey "A Time I felt God's Presence in a Difficult Time of My Life" (20 minutes)

Instructions

After each person has read the scripture in their own language, the leader will give them a few guiding questions which will help the participants to recall their memories. The questions are:

⁵⁹ Isaiah 41:10 (NIV).

- Is there any word that touches your feelings? If so, what is it and why?
- Does the scripture remind you of anything?
- Recall your memories, was there a time you really needed this scripture?

While these questions are introduced, the participants should try to remember incidents in their past relating to those questions. Then, each participant will choose one incident that is the most relevant to these questions and, using their memories and imagination, each of the participants should visualize the situation in their minds.

Then, the leader will ask for volunteers to share the story that has been visualized in her/his mind. As participants share their stories, the leader will encourage them to describe the story in as much detail as they can.

Practice Making a Scene from One of Stories of “A Time I felt God’s Presence in a Difficult Time of My Life” (30 minutes)

After sharing their stories, the leader will ask participants to choose one of the stories they just heard to create a scene. Choosing one of the stories can be done freely. One can say that she/he would like to make her/his story into a scene, or simply choose one with the consent of everyone.

For this process, there will need to be a storyteller and some actors to become the characters in the story. The more detail the storyteller shares, the more the actors can understand the scene and the characters in the scene. Then they may express and share their feelings as the characters in the story. The leader will continue to ask questions to encourage more details about the scene.

The questions include:

- How old are you in the scene?
- What are you wearing? The color and style of clothes, shoes, hairstyle, and etc.
- Where are you, what do you see?
- Who are you with, what relationship do you have with the person(s)?
- What are you talking about?
- What happens, how does it start? And how does the story continue?

Then, the leader will ask the storyteller where God is in the scene. As participants share stories about their lives, they also share how God has been with them during their hard times and how their difficulties were solved.

Closing of the Session

The leader reminds participants of the presence of God in the midst of hardship in our lives. The session ends with prayer.

SESSION 3 - CREATING A DRAMATIC PRESENTATION 1

Sessions 1 and 2 addressed the development of the relationships among the participants as they shared their life journeys. The sessions have helped the participants to notice cultural differences and changed some of the misunderstandings, preconceptions, or stereotypes that each person had previously.

Sessions 3 and 4 will focus on the development of a dramatic presentation. After sessions 1 and 2, participants have gotten to know each other better and now feel comfortable sharing in their creative journey with each other. Before the participants begin to create the story using their

imagination, the leader should remind the participants of reasons for this process and that the theme of the story they are about to make is “reconciliation.” As the story-creating process continues, the theme may develop into something more concrete.

From this session on, the leader records the evolution of the story. For this, it is advisable that the leader has an assistant present from this session on to help the leader. The assistant records the development process of the dramatic presentation throughout the sessions. In particular, the lines, movement, emotions, and reactions of characters created in the process should be noted in detail. This becomes important base material for creating a script later. As this assistant participates in each session, s/he also responsible to create a checklist for the dramatic presentation and the checklist for the joint worship service.

It is important that the process is shared, not simply following the opinions of one or two participants. This process should be carried out in consideration and respect of each other. The leader must make sure that everyone has opportunities to share her or his thoughts and ideas.

The Intention of this Session

In this session, participants experience the process of creating their own story with an impromptu scenario. It also helps make the basic outline of the story they will create.

Preparation for this Session

For the creative process, some props may be necessary such as lightweight chairs, tables, and other props that can stimulate the imagination of the participants.

Meditation on a Scripture (10 minutes)

The scripture for this session is from 2 Thessalonians 3:5. This scripture was chosen to remind the participants of God's love and Christ's perseverance as they start this journey with each other. Beginning a journey with people from different cultures and ways of thinking will not be easy. Therefore, it is good to start with a reminder to open their hearts to love and perseverance.

Read the scripture twice, slowly:

“May the Lord direct your hearts into God's love and Christ's perseverance”⁶⁰

After the scripture is read twice, participants take a moment to meditate on the scripture. Then, the leader reminds the participants once again that with hearts full of God's love and Christ's perseverance, they continue in this process. Whenever they may struggle with others due to the lack of understanding between them, the words of God will lead them back in the direction of reconciliation.

Stretching and Warm-Up (5 minutes)

Starting each session by stretching the body is very important. As sessions continue to move forward, creating stories with other people, having an open mind and being willing to listen to others will become a very important basis for working together. Participants must hear others, not only in words but also in feelings through the actions and movements of each other. Therefore, a body with a lot of tension does not help express what a person would like to say, and much less to understand what someone else might want to say. Again, the joint-opening exercise is a simple warm-up, but this time, a volunteer leads.

⁶⁰ 2 Thessalonians 3:5 (NIV).

Building Relationship Exercise – “Human Machine” (10 minutes)

There are two reasons I chose “Human Machine” as an exercise for this session: (1) to develop expressions about self and (2) to build teamwork among participants. This exercise will require imagination and concentration.

Participants stand in a circle. The leader asks the participants to come up with a sound and a motion to describe who they are. The combination can be an expression of their feelings at that time or a generalization of who they are. When the participants are ready to share their sound and motion about themselves, the first person stands at the center of the circle and starts with her/his name, followed by the motion and sound that expresses who she/he is.

The second person also says her/his name and shows her/his personal sound and motion combination that expresses who she/he is. After making the sound and motion, the second person connects her/himself to the first person. So, two persons are connected as one. Then, the third person joins the other two participants by adding her/his own combination. The body of the machine grows every time a person expresses their sound and motion. In the end, the 6 participants are connected, like a big machine. As the participants continue this exercise a couple of times, they develop their ideas in connection with the others in order to become one body, and their expressions, through their body motions and sounds, may become larger and clearer.

Creating Our Story Together 1 (1 hour 20 minutes)

A situation is given to the participants. The participants continue and develop the given situation. The participants share their thoughts and feelings about the given situation, use their imaginations to create characters, and ultimately, create a story.

Basic Outline of a Story that Will Be Developed Further

On a cold winter night, four people travel together. Their car stops in the middle of a dark mountain path. The four people roam about in the darkness in search of help. Finally, they find a house and knock on the door. There are two people in the house, and they are wary of the four strangers who have shown up at their door in the middle of the night. But because it is very cold and dark outside, they let the four people in. The house has three bedrooms, a living room, and a kitchen. Of the three rooms, two are unused, so the couple offers the unused rooms to the group to share, two people per room. As the weather worsens, the six people have no choice but to stay in the house together. At first, they are wary of each other, but as time goes by, they start to talk about themselves and they begin to learn about each other. Later, a person places a glass of water on the living room table. As another person passes by, the person accidentally knocks over the cup, and water spills onto another person's laptop lying nearby. Because of the water spilling on the computer, the computer is broken and all work on the computer is lost.

From this point on, the participants will continue and develop the story according to their own imagination.

About This Improvisation

The circumstances within the story continue to develop as the participants include unavoidable circumstances in which the two groups of people must be in the same space. The four tourists may be identified as strangers who are not from the area and do not know anything about the place. Whereas the two people in the house may (or may not) be the owner of the place. Under the special circumstances, the couple has allowed the four strangers to stay at their place. This situation is a reflection of the relationship between the immigrant church and the host

church on the same campus. The accident of the computer being damaged may be a trigger of the ongoing conflicts between the two groups in the play and also a parallel of the participants and their conflicts with each other in their real-life church situation. The participants may choose to cast themselves as characters that mirror their own real-world experiences or become a character from the opposite angle in the conflict. The important thing is to help the participants to understand each other through this process and move on to a better relationship.

Creating a Scene

In order to continue to develop the story from where it left off, the participants create three improvisations. First, everyone shares her/his thoughts on if the computer was her/his own, what she/he would do and why. Each person must express her/his feelings using voice and actions. Emotions can be shown in a variety of ways: anger, sad, frustrated, happy, and so on. After sharing their emotions, the leader asks the participants to create improvisational scenes. Everyone must participate in the scene. The participants freely express themselves in the scene, however, they must have a reason behind their actions. For the second improvisational scene, everyone is invited to share their thoughts and feelings as if they were the person who had placed the cup of water near the computer on the table. As each person shares their feelings as the character, they should be able to explain why this character felt that way. Again, after sharing their thoughts, the participants create another improvisational scene. The last scene is for people to share thoughts and feelings as if they were the person who knocked the glass of water on the computer. During this improvisation scene, the leader challenges the participants to think reasonably, noting their process. After a series of improvisation scenes, participants decide which characters they would like to develop in their story.

The next step to developing the story is for the leader to encourage the participants to create the next scene using only “active verbs” to deliver the feelings of the characters. The use of “active verbs” to develop a story is because expressing characters’ thoughts and feelings is “action.” The actions with the thoughts and feelings of the characters develop the storyline. However, the actions of characters must be justified on the basis of their thoughts and feelings.

Session 3 allows the participants to express their emotions and project their own stories into a scene. As each person has different feelings and reactions than the others in the group, the participants begin to understand the cultural differences among people. After this session, participants have a basic outline of the story.

During session 3, it is important to start thinking about staff for the presentation. If all six of the participants want to be characters in the story, they will need to get extra help. However, aside from their roles in acting, each participant may be responsible for an area of production that they are interested in, such as costumes, visual effects, stage setting, music and sound effects, worship program guide. And the rest can be commissioned by people outside the team.

Closing of the Session

The session closes with prayer.

SESSION 4 - CREATING A DRAMATIC PRESENTATION 2

The Intention of this Session

In this session, participants continue to develop the story by personalizing the characters. As the participants share their honest feelings and address these emotions in the story, the story

becomes full with details. To get to know each of the characters, they learn the character development method⁶¹ and recall using their own memories from similar situations to help them to understand the emotions of characters.

Preparation for this Session

Participants are encouraged to wear causal clothes; clothes that they can walk or run around the room in when necessary. As the participants continue to develop each scene, various items may be needed: lightweight chairs tables, and other props to illustrate their characters and better express their feelings.

Meditation on a Scripture (10 minutes)

The scripture for the day is from the Book of Joshua, chapter 4, verses 1 through 7. The reason for choosing this scripture is to remind the participants of this journey led by God. After crossing the Jordan River, the first thing God told the Israelites to do was to take the stones from the middle of the Jordan River and set them up at the place where they stayed. Then their children will remember their journey. Just like crossing the Jordan River was a significant moment in the Israelites' history, the leader reminds the participants that what they are taking part in is an important moment in their faith journey with God.

The scripture will be read twice, slowly.

BOOK OF JOSHUA 4: 1 – 7

1. When the whole nation had finished crossing the Jordan, the Lord said to Joshua,
2. 'Choose twelve men from among the people, one from each tribe,

⁶¹ It is the method that I teach my actors to learn and understand their characters. It asks very specific questions about the character, and actors, who will play the characters, writing down the answers through script analysis and their imagination.

3. And tell them to take up twelve stones from the middle of the Jordan, from right where the priests are standing, and carry them over with you and put them down at the place where you stay tonight.’
4. So Joshua called together the twelve men he had appointed from the Israelites, one from each tribe,
5. And said to them, ‘Go over before the ark of the Lord your God into the middle of the Jordan. Each of you is to take up a stone on his shoulder, according to the number of the tribes of the Israelites,
6. To serve as a sign among you. In the future, when your children ask you, “What do these stones mean?”
7. Tell them that the flow of the Jordan was cut off before the ark of the covenant of the Lord. When it crossed the Jordan, the waters of the Jordan were cut off. These stones are to be a memorial to the people of Israel forever.’⁶²

After the scripture is read twice, participants take a moment to meditate on the scripture. The leader asks if there were any words or any phrases that touched them. The leader also encourages the participants to retrace their life journey up until this moment, and then asks them to think about what they want to do for the next generation.

Basic Concepts of Drama and Acting

In session 3, an outline of the story was created. Session 4 will focus on creating specific characters in the drama, and the participants will start to work as actresses/actors, becoming the characters in the drama. During the process of becoming the characters in the drama, it is very important to explain to the participants the basic concept of drama and being an actress/actor.

Theatre is a great art that not only entertains, but also educates and awakens people. Whether it is for entertainment or education, the actor’s job is to communicate with the audience. In other words, actors fulfill their purpose of being on stage when communication between the actors and the audience is clearly exchanged. In order to better communicate with the audience

⁶² Joshua 4: 1 – 7 (NIV).

and their acting partners, actors need to develop their own resources for communication. These resources can be divided into two: physical resources and internal resources. Actors' physical resources for communication are their voices and their bodies, and their internal resources can be identified as intellectual and emotional resources, developed from their education, life experiences, and cultural background. Training for the body and the voice is essential for actors, and through such training, actors are able to freely deliver their stories and feelings. Chekhov talks about the importance of the relationship between body and mind in his book, *On the Technique of Acting* below:

“The actor imagines with his body. He cannot avoid gesturing or moving without responding to his own internal images. The more developed and stronger the image, the more it stimulates the actor to physically incorporate it with his body and voice.”⁶³

Cultivating an actor's internal resource is also very important in developing the actor's performance.

There are four basic elements that potential actors must know in order to act. The first element of being an actor is to be HONEST: honest, not only with others, but also with self. Acting is the process of finding “self.” Many misunderstand acting as trying to find the characters outside of themselves by simply mimicking others who have similar personalities as their characters. However, acting is not about how well one mimics another but instead, how one can find inner self and use it to communicate with others. An actor communicates with an honest disclosure of her/his inner self. Therefore, actors must know who they really are in their hearts.

⁶³ Michael Chekhov, *On The Technique of Acting* (New York, Harper Collins Publishers, Inc., 1991), 95. Michael Chekhov (1891-1955) was the most extraordinary actors and teachers of the twentieth century. He was one of the original members of the First Studio founded by Stanislavsky.

Sometimes it is not easy to look at ourselves honestly. It is often a painful thing to see our true selves. Our subconscious often covers our weaknesses and other things that we don't want to see. Most people would run away or hide from the truth. Some may say that their inner selves are too ugly to look at or too worthless to deal with. They must find ways to overcome the feelings of being ugly and worthless.

The next step that the actors must take is to be BRAVE. It may be painful for actors to discover their true selves and expose it to others in public. However, without the bravery of being open to the "true self," actors cannot make true communication with the audience. Piscator talks about the relationship between the actors and the audience:

The mirror in the case of the actor is the audience. But the faithful and real picture can only be created by both actor and audience. You, the actor, become the mirror in which the audience can see themselves. It will be your duty to help them to come to the right conclusions and to destroy the untrue and flattering picture of the "I". The audience as your mirror, my actor, and you as the mirror of the audience!⁶⁴

The audience does not want to see pretty people acting pretty on stage or in films, nor do they want decent pictures in a nice square frame. The audience wants to see actors who deliver and express something true. In order to achieve this true communication, actors should be able to open up all of the vulnerable and ugly aspects of themselves that most people try to hide.

Being HUMBLE is the third element actors must know. Theatre deals with real issues in life and every life carries a different dimension of being human. Actors study the characters in a drama. The study is an important step in understanding the character they want to present. Actors need to be humble in wanting to learn about the lives of others. And they should open their minds to others' thoughts and feelings and listen to them. It is humility that seeks to learn and understand

⁶⁴ Erwin Piscator, "Objective Acting, in *Actors on Acting*," ed. Toby Cole and Helen Krich Chinoy (New York, Crown Publishers, Inc., 1970), 305. Erwin Piscator (1893-1966) is one of outstanding German directors who believed that theatre must be related to life.

others. The actor's work begins with a humble heart, not with their thinking and judgment, but with the sincere desire to understand the characters. The more the actors experience in a performance, the more they must be humble.

Following the third concept, the final element for actors is to be in ENSEMBLE. No one is alone on stage or in films. Even in one-act plays, there are always people working behind the scenes to support the actor. Benedetti emphasizes the ensemble like this:

“The interactive nature of drama means that your individual creation cannot be separated from the whole network of the play, and the creations of each actor and director are fully dependent on what you give and receive from each other.”⁶⁵

To make an ensemble work is an essential component in a performance. Actors must be flexible and willing to come together as a team for the production. Stubborn actors who refuse to open up and change themselves to see things from a different perspective, cause distractions during rehearsals and can easily disrupt the production process. The openness to see, accept, and be changed comes from the willingness to create an ensemble, as well as the humbleness to learn new things. With these four pre-requisite elements, actors can start to develop their acting skills.

Stretching and Warm-Up (10 minutes)

Body, emotion, and consciousness are not always balanced on stage. Actors and actresses use their body to express their emotions, and their consciousness must be in control of their emotions. When the relational balance of the three is broken, the actors and actresses are unable to build honest communication with their audience. Therefore, it is essential for the actors to loosen

⁶⁵ Robert L. Benedetti, *The Actor at Work* (New Jersey, Prentice-Hall, Inc., 1981), 251. Robert L. Benedetti taught at many universities and acting institutes such as Carnegie-Mellon University, the University of Wisconsin, the National Theatre School of Canada, Yale Drama School. He has been the Dean of the School of Theatre at the California Institute of the Arts.

the tension in their bodies. If there is a volunteer to lead the warm up exercise in a way other than the joint-opening exercise, let her/him lead.

Building Relationship Exercise – *“If” and “Why” (15 minutes)*

“If” and “Why” is an exercise to help participants learn how to create a story as a team. The basic fuel for this exercise is the participants’ imagination. Although imagination is critical, it is important that the story continues to develop in a rational and realistic way that all the participants can understand. If the progression of the story development were to suddenly change in an unexpected direction, the person who proposes the change must have a logical explanation as to why the change was necessary.

The leader provides an example of starting a story by saying, “I was walking on the street.” Then anyone who wishes to add to the story must use action verbs, such as seeing, catching, meeting, kicking, and so on to continue the story. Using an action verb, each participant describes what happens and why it happened in the way it did.

After 10 minutes of this exercise, the leader summarizes how the story has developed and reminds the participants that this will be the way they will continue to develop their story for the rest of this session.

Creating Our Story Together 2 (1 hour 20 minutes)

This session focuses on the details of the storyline that has already been created in session 3. In this session, the participants build their characters with more details, establish relationships between the characters, and shape their emotional responses to each other.

In order to create a scene, there are three steps the participants must follow. First, each participant chooses a character in the story that they want to develop and become. As the participants create their own characters, they follow the guidelines of Character Build-Up, asking questions about the characters, such as gender, age, family background, education, job, and relationship with others⁶⁶. Through this process, the participants are able to develop clear ideas of their characters and personalize them by answering the questions.

The leader gives the participants 10 minutes to answer the questions about their characters. After answering the questions, the leader allows time for them to share their answers with each other.

Basic questions for character building are below.

For Travelers 1, 2, 3, 4:

- What is the purpose of your trip?
- How do you feel when your trip did not go as planned?
- What is your relationship with the other travelers?
- How do you feel being stuck in a house with strangers?
- How do you feel when you have a conflict with someone you don't know well?
- How do you feel when someone says something unpleasant about you?
- How would you handle conflicts with people who do not know you well?
- What do you want to do in this situation of conflict?

For Persons 1 and 2 in the house:

- How do you feel when someone rings the doorbell on a dark night?
- You let strangers into your house because of unavoidable circumstances; how do you feel now?

⁶⁶ The form of Character Build-Up is attached as an appendix.

- What is your relationship with the other person in the house?
- What do you think about spending time avoidably with people you don't know because of the bad weather?
- What if you had to spend a week with strangers in reality, what would be your first thought?
- How do you deal with strangers on eating and sleeping matters throughout the week?
- What kind of relationship do you want to have with the strangers?
- What are you going to do to build the relationship you think is best with the strangers?

For the Person who spilled water on the computer:

- When you spilled water, what was the first thought in your mind?
- What if someone's computer is broken because of the water you spilled. When you realize the seriousness of your mistake, what is your first thought?
- The owner of the computer is very upset and blames you for your careless behavior. What would you do in this situation?
- How do you feel being criticized in front of other people?
- What would you say to the person who blames you?
- The computer owner has thrown you into the spotlight. How would you change the situation?
- What would you do to solve this conflict?

For the Person who owns the computer:

- You have been working on important research and you need to present it next week, and your computer had everything in it. How did you first feel when you find out that the computer is not working?
- If a stranger broke your computer, what would you do?

- Who is your target to blame? The person who put the glass of water next to your computer or the person who accidentally spilled the water? If you think there is a specific person to blame, who is it and why?
- How would you respond to an apology?

For the Person who put the glass of water on the table:

- Why was your glass of water on the table?
- How do you feel about the seriousness of the situation?
- You have some responsibility for this. What would you like to do to resolve this conflict?

After sharing their answers to the character building questions, the leader collects and summarizes the backgrounds of their characters. As the story unfolds, the lines for each character are made clearer, based on how the characters interact with each other. After deciding which scenes to present based on the story outline created in session 3, the actions and dialogues of the characters become more detailed. What is important during this process is that the leader connects the conflicts in the story to the real-life conflicts between the two participating congregations. The leader asks the participants how the real-life conflict started, how the conflict has become worse, and what they can do to resolve the issue. By sharing the real-life conflicts that the participants face, they may think about how others feel when things that were unexpected happened.

In this session, the participants not only think about the characters and the situation of the given storyline but also act them out for the development of the story. As they develop the story, the leader encourages them to think about the similarities between the conflicts of the given storyline and those of real-life. For the teamwork to succeed in creating the story, it is important that the members respect each other as they freely share their ideas and feelings. Participants

should not judge or criticize each other's opinions, but instead, be open to hear and feel with humble hearts.

Closing of the Session

The session closes in prayer.

SESSION 5 - REHEARSING THE PRESENTATION 1

In sessions 3 and 4, the storyline of the play was set and the characters in the story became clearer. These processes allowed the participants to become aware of their conflicts in reality and identify the causes of the conflicts they are experiencing.

The Intention of this Session

Sessions 5 and 6 are dedicated to rehearsing the story created by the participants in sessions 3 and 4. In sessions 5 and 6, the participants project their thoughts and feelings to better understand their characters and continue in developing the story in detail. The more the participants understand their characters, the more truthful their performance becomes. They establish relationships between their characters and shape their emotional responses to each other. During the creative process, participants develop the story according to their personal experiences, and in doing so, the participants are also telling their own story. The input of the participants comes from experiences in similar situations in their own lives, ultimately influencing and relating the story that they have created to the conflicts in their own lives. Even characters in the story are based on real people in the lives of the participants. The story they

have created will be a lot like the story of a real conflict in their lives. Improvisations become fixed dialogues and promised movements through the sessions 3 and 4. Participants learn how to deliver their feelings through their lines and movements. And then, they also begin to think about how to incorporate their play into a worship service.

Preparation for this Session

Participants need very comfortable attire. For this session, the leader prepares a jar of water, flour, 6 bowls, and a large table for six people to stand around.

Meditation on a Scripture (10 minutes)

The scripture is from 1 Corinthians chapter 12 verses 20 to 27. The reason for selecting this scripture is to remind the participants of God's purpose of bringing them together. It is important to keep encouraging the participants to think of others as parts of one body, each with different gifts to be shared and supported by others.

1 Corinthians 12:20-27

- 20. As it is, there are many parts, but one body.
- 21. The eye cannot say to the hand, "I don't need you!" And the head cannot say to the feet, "I don't need you!"
- 22. On the contrary, those parts of the body that seem to be weaker are indispensable, 23. and the parts that we think are less honorable we treat with special honor. And the parts that are unpresentable are treated with special modesty,
- 24. while our presentable parts need no special treatment. But God has combined the members of the body and has given greater honor to the parts that lacked it,
- 25. so that there should be no division in the body, but that its parts should have equal concern for each other.
- 26. If one part suffers, every part suffers with it; if one part is honored, every part rejoices with it.
- 27. Now you are the body of Christ, and each one of you is a part of it.⁶⁷

⁶⁷ 1 Corinthians 12:20-27 (NIV).

After reading the scripture twice, the leader asks participants what part of a body might they identify themselves with and why.

After that, the leader tells the participants to picture all six participants coming together to form a body, and asks them to place themselves as if they were parts of a body. Participants first identify themselves as parts of the human body. And each one of them tells what they think of other parts of the body. They also talk about what is good and what is bad about the part of their identified body.

Stretching and Warm-Up (10 minutes) – “Think about it, imagine it, feel it, and move it”

The body is one of the tools in which an actor uses to express her/his feelings. Therefore, it is very important to get rid of the tension in the body in order to correctly express emotions. The warm-up consists of four steps in this session: think, imagine, feel and move.

Participants are asked to sit upright, but also to relax and close their eyes. The leader names a body part, and the participants are asked to focus their thoughts on the specific part of the body that the leader has named. Then, participants draw the body part in their mind with as much detail as possible. The leader asks the participants to imagine the body part as if it were an independent part. Finally, the participants move the named body part as if it were separated from the rest of the body. As an example, the leader can start with the big toe on the left foot. Focus on the toe and imagine the toe in detail: the shape of the toe, size, color, toenail, and so on. Then, feel the parts around the big toe, such as other parts of the foot. Finally, try to move the toe, stretch it then relax it. Then move on to other parts of the body, including the sole of the left foot, other toes on left foot, left ankle, left knee, left thigh, left fingers, left palm, left wrist, left elbow,

left arm, and left shoulder. Use this same method to stretch and relax the right side of the body. The leader may add more parts of the body to this exercise if necessary. By contracting and relaxing parts of the body, the tension in the body is released.

Building Relationship Exercise – “My Cooking Time” (10 minutes)

The imagination and memories of an actress/actor are very important tools in enhancing their expressions. Therefore, actresses/actors often perform sensory exercises to awaken their senses and enhance their emotions and expressions. The exercise for Building Relationship in this session focuses on awakening the senses of touch and smell.

There is water, flour, and six bowls on a large table. The six participants stand in front of the six bowls and make “food” using water and flour. Participants are not limited to making the food they want to make because of the limited ingredients, water, and flour. They are able to make any food they want because water and flour combined functions like Playdoh. However, instead of using regular Playdoh, water and flour are used so that the participants may create whatever they want, using different ratios of water and flour to make a texture and consistency they prefer. The process of kneading the mixture is also important. The leader starts the exercise by pouring some flour and water into a bowl and then provides questions for the participants to think about while making their own “food”:

1. As you mix the flour and water, think about the food you would want to make with this mixture.
2. To whom do you want to serve this food?
3. Besides the person with whom you would like to share the food, who else might like the food? Who is the person who would love this food the most?

4. Who wouldn't eat the food? And why would the person not eat the food?
5. Who talks the most about this food while eating? What would the person say about this food?
6. Imagine the person's face. Try to copy the person's facial expression.
7. Share one image with the person in your imagination.
8. What are some of your feelings that you didn't express to that person? Name the feelings.
9. Put these feelings into your action of kneading the dough. Express your feelings in the kneading.
10. Based on these feelings, what is the texture of your dough?
11. Now, use your imagination and make the food with that dough (1 or 2 minutes are given)
12. Recall the smell of the food.
13. What does it feel like to smell the food? Does the smell remind you of anything?
14. Your cooking is done. Let's bring the food to a table where we can share.

While the leader leads the exercise with questions, the participants answer while they are making the food. When they gather together around the table to share their imaginary food, each person may share more about the food. After that, they serve the food to each other and people eat the food using their imagination. At this point, the leader encourages the participants, once again, to imagine the smell and taste of the food.

Creating Our Story Together 3 (1 hour 20 minutes)

The scenes were determined in sessions 3 and 4 when the participants discussed storytelling and created their characters. In session 4, participants decided their roles in the story and discussed the speaking and blocking lines. In session 5, the story will continue to develop in

detail, and practice rehearsals will begin on a per-scene basis. The participants will begin to arrange scenes so that they make sense, such as starting the dramatic presentation with when the characters meet, followed by the main scene of conflict and complications, and finally the conflict being resolved.

After all the participants confirm the outline of the story, they continue to write and fix speaking and blocking lines for each character. In this process, the leader continues to rehearse for each scene as many times as needed. The leader keeps asking questions about the intentions behind the characters' actions and speaking lines. By listening to the questions, participants clarify their motivations in the actions and speaking lines of their characters. The leader also encourages participants to develop a personal connection to their character. Such a connection is achieved in a variety of ways, such as recalling memories of experiences which may be similar to a situation the character is going through, imagining becoming a character in the story, and so on. Another important job of the leader in this process is to help participants think about the other characters in the story, how they may feel and how they may react to others at specific moments in the story.

In terms of the technical aspects of acting, the leader teaches the participants the importance of correct pronunciation and speed of their speaking lines. That is, the actors do exercises to relax tense muscles in the face and practice speaking slowly while breathing, to ensure correct pronunciation.

After session 5, it should be possible to finish the script and the checklist for the dramatic presentation recorded by the leader's assistant who joined the team to record the development of the story since session 3. They must think about costumes, props, visual effects, stage setting, music, and sound effects. It is also good to start thinking about staff for the performance.

Closing of the Session

At the end of session 5, the leader asks the participants if any would volunteer to give a testimony at the joint worship service. Their testimonies would be focused on the experiences they had during the workshop sessions, the learning experience, and the presence of God. It is ideal for those offering a testimony to be representative from each church. People who want to give their testimonies should tell the leader as soon as possible.

The session closes with prayer.

SESSION 6 - REHEARSING THE PRESENTATION 2

The Intention of this Session

Session 6 will be dedicated to making everything concrete for the dramatic presentation to be included in the worship service. In this session, rehearsals should be held where the actual worship will take place. This rehearsal focuses on actors' acting technique and staging the dramatic presentation. The actors must thoroughly memorize their lines and actions and become familiar with the technicalities of acting in the worship space.

In this session, the leader invites the pastors of both congregations who authorized the team to create the joint worship service. The purpose of inviting them is to share what has been going on so far to help them speak to the congregation about the joint worship service. As the pastors watch the dramatic presentation and begin to understand the flow of the joint worship service, they start thinking about how to encourage their congregations to come to the joint worship service.

Preparation for this Session

Participants are required to wear casual and comfortable attire for rehearsal. Support staff for the performance is required to attend this session and any subsequent sessions. Props for the performance should also be prepared. For the Stretching and Warm Up section of this session, yoga mats, extra chairs, a blindfold, and instruments, such as a rain stick, wind chimes, or a triangle are needed.

Meditation on a Scripture (10 minutes)

The scripture for today is from the Book of Genesis, chapter 45, verse 8:

"So then, it was not you who sent me here, but God. He made me father to Pharaoh, lord of his entire household and ruler of all Egypt."⁶⁸

The leader gives a brief summary of the journey of Joseph's life from the age of 17 to becoming Egypt's Prime Minister. Joseph dreamed of becoming a ruler for all his brothers, but it took 22 years for his dreams to come true. During the time, Joseph was sold into slavery by his brothers and put into a jail because of an accusation. But in the end, he met his brothers as a Prime Minister in Egypt. Today's scripture is the confession of Joseph's faith that it was God who led his life to the brothers who sold him into slavery. With this remark, Joseph forgives his brothers and made peace with them. They sold him as a slave and went through so many troubles for 22 years. It would not be easy for Joseph to forgive his brothers. But after all, Joseph acknowledged his life was led by God who made him a Prime minister of Egypt rather than by men. And it made him become "reconciled" with his brothers.

⁶⁸ Genesis 45:8 (NIV).

The leader, after recalling the journey of Joseph's life, tells the participants to take a moment to think about their own lives and asks questions as follows:

- What is the most difficult thing that has happened to you recently?
- Who is giving you the difficulty?
- How did the person hurt you?
- What did you do when the person hurt you like that?
- Why did the person cause you so much troubles?
- Who is guiding your life now?

Stretching and Warm-Up (10 minutes)

The warm-up of this session focuses on one of the five senses, hearing. After the basic joint opening exercise that the participants learned in session 1, participants lay down comfortably to relax their bodies. They close their eyes and breathe slowly. As they focus on their slow breathing, they try to feel the flow of air during their breathing. Inhaling, they close their mouths and breathe in slowly and deeply through their noses. The participants are asked to imagine that the air is traveling through their bodies from the nose down to the abdomen. When the air reaches the abdomen, it spreads to the rest of the body. Exhaling, they are asked to imagine collecting the air that carries negative and stressful energy from all around their body in the abdomen. This time, the participants push the air out of their body as the air travels from the abdomen and out of the nose and mouth. By slowing abdominal breathing, participants become sensitive to all of the cells and muscles in the body. After repeating this abdominal breathing a couple of times, participants find where the tension lies in their bodies and try to relax the tension in those parts of the body by stretching those areas.

The leader leads the next exercise while the participants keep their eyes closed, focusing on their sense of hearing:

1. Focus on the sounds outside of this room. What do you hear?
2. What do you hear inside this room?
3. How about inside our bodies? Do you hear any sounds coming from inside your body?
4. Among the sounds you heard, is there a sound that reminds you of something?

The leader allows time for the participants to share what they heard during this exercise. If a sound causes someone to recall a memory, let him or her share briefly.

Building Relationship Exercise – “Trust You” (10 minutes)

The building Relationship exercise for this session is “Trust You,” to build trust among the participants. It is also very useful in awakening the sense of hearing. The participants break off into teams of two. This exercise is done one team at a time. While a teammate steps outside of the room, the leader and the remaining teammate will create a path of chairs, from one corner of the room to the other. The shape of the road may be different per team, and different obstacles may be placed in the middle of the road. Then, the partner waiting outside of the room comes in blindfolded. The other partner leads his or her blindfolded partner through the obstacle course, using only verbal directions. The person blindfolded must listen carefully to her/his partner’s directions. If the blindfolded partner touches an obstacle, the team must go back to the starting point and begin again. This exercise is helpful in fostering concentration and building trust between people.

Creating Our Story Together 4 (1 hour 20 minutes)

Well-memorized lines and actions allow actors to think and feel more about the characters they are playing. Therefore, the sooner the actors memorize their lines and actions, the more opportunities they have in improving their acting. This rehearsal focuses on the staging of the drama in the worship space and the acting techniques while onstage. The leader must check the following points while the actors are rehearsing:

1. The points of entrance and exit, clearly defined.
2. Adjusting actors' body posture to ensure that the expressions and dialogue may be well delivered to the audience (If available, personal microphones should be used. If not, actors should know where microphones will be placed so that they may be heard by the audience).
3. Making a checklist of props for the performance done by the leader's assistant, and allowing the actors to use the props.
4. Selecting the scripture of the joint worship service by the team
5. Selecting music and sound effects for the drama and confirming a staff member to be in charge of playing the effects when necessary.
6. Maximizing the effectiveness of the available lighting. Since many churches do not have lighting installed for a drama, it is also important to think about how to effectively use traditional church lighting to support the performance.
7. Support staff for the drama attending this session should also share their ideas relating to music, sound effects, and lighting.

Closing of the Session

The session closes with prayer.

SESSION 7 – DESIGNING THE JOINT WORSHIP SERVICE

The Intention of this Session

This session centers on the design of the joint worship service which includes the dramatic presentation and the bulletin of the joint worship service created by the participants.

Preparation for this Session

For this session, there are two basins, warm water, towels to do the ritual ceremony of the washing of the hands, two teapots and eight to ten teacups, two tea tables, a jar of green tea leaves, tea without caffeine, hot water, and a bowl to throw out used water for the tea ceremony. Preparation will also include quiet meditation music for tea ceremony, and materials about the worship design.

Meditation on a Scripture (10 minutes)

The scripture for this session should be the same scripture that will be used for the joint worship service. As they meditate on the scripture that is selected by the team in session 6, they once again recall the meaning of this joint service.

Stretching and Warm-Up (10 minutes)

Warming up opens the mind and body. It is good for everyone to be present in this session to participate in the warm-up exercise together. After the basic joint warm-up exercises with which the participants are already familiar, the leader guides the breathing exercise, focusing on abdominal breathing. The leader counts from one to eight as people breathe out, and

then again from one to eight as they breathe in. The spacing of numbers that the leader counts should be consistent. This type of breathing exercise, following the counting of the leader, results in abdominal breathing. This deep breathing exercise helps to relax and calm people. They repeat this exercise at least five times until they feel comfortable with this breathing technique.

Building Relationship Exercise – “Washing of the Hands” and “Dado (Korean Tea Ceremony)” (20 minutes)

The Building Relationship exercise in this session is to exchange cultural experiences; washing of the hands and a tea ceremony called Dado in Korean. Instead of washing the feet of one another as Jesus did in John’s gospel before his death, they will wash each other’s hands. Dado means a way of tea. Tea is not merely a drink, but rather a meeting between the minds of a person who prepares and serves the tea with humility and a person who receives the tea with gratitude and humility. In other words, respect and humility are experienced through the ritual ceremonies of washing of the hands and Dado. If the leader of this workshop is not familiar with this Korean tea ceremony, he/she might need to remind participants of this spirit of Korean tea ceremony and the etiquette of Korean tea ceremony that is explained next.

Washing of the Hands

The participants are sitting in a circle. The leader explains how to wash the hands of the person seated on the right (or left) side of the participants.

1. A participant washes the hands of the next person with warm water thoroughly. When he/she cleans his/her neighbor’s hands, s/he is invited to offer a blessing for the hands. For instance,

“Let these hands serve the people of God,” “Let these hands do what Jesus might do,” and so on.

2. After washing the hands with water, he/she dries the hands with a towel. At this time, he/she looks into the eyes of the person and offers words of gratitude for this persons’ presence in the workshop sessions. In this way, all participants wash other’s hands, bless the hands, and share gratitude with each other.
3. The leader changes the water that has washed hands into the clean water.
4. At the end of the ceremony, the participants sit in a circle again.

Dado, Korean Tea Ceremony

There are 4 elements to make good quality tea: quality of the water, quality of the tea, the temperature of the water and length of time the tea is steeped. The temperature of the water should be between 50–60 degrees centigrade. In order for the water to be at the perfect temperature, the water should be boiled and left to cool until it is at the right temperature. In preparation, the person who will serve the tea warms up the cups and the kettles by pouring warm water into them. When serving the guest, the server should not pour the tea into the cup all at once. He/she carefully pours the tea little by little, three times. In this process, the tea produces the best taste.

The person who is served the tea must have the patience to drink quality tea modestly. The person who drinks the tea does not drink it all at once, but rather is conscious of the five stages of drinking tea. The first step is to look at the color of the tea, the second is to smell its fragrance, the third is to taste on the tongue, the fourth step is to taste in the throat, and the fifth step is the lingering aftertaste in the mouth. By drinking the tea slowly, people meditate on the

server's humble heart, and their minds enjoy the companionship of the others who are also drinking the tea.

Serving Tea to One Another

1. In a Korean Tea Ceremony, people use green tea. But for those who cannot have caffeine, it is better to prepare non-caffeinated tea in another teapot.
2. The leader asks all the participants to sit in a circle where the teacups are placed on the tea tables.
3. There is a kettle of warm tea and cups on the table in front of the leader. The leader explains the meaning of the tea ceremony and how to drink tea.
4. One at a time, each person serves tea to the person on his or her right. When they serve tea to one another, the most important thing is to serve with a heart of humility, and the person who drinks tea receives with humility and gratitude.
5. As they drink tea, they may talk with the people next to them quietly. At this time, it is good to share the taste of the tea or to share experiences of the past sessions.

Creating Our Story Together 5 (1 hour 20 minutes)

In this session, the participants, authorized to create a joint worship service by the pastors of the two congregations, focus on the design of the worship service surrounding their drama. During this session, the leader's assistant makes a checklist for a joint service, including the dramatic presentation. The checklist includes the props for the dramatic presentation, the number of microphones, the locations of worship participants in the joint worship, as well as the items they need. In addition, the overall service time and the time it takes each part of the service

should be checked in advance. The leader should remind the participants of the important factors during this time.

1. The purposes of this joint service are, first, to empower the two congregations to understand each other, and second, to inspire them to build a community where they share life and faith, regardless of their ethnic background. In order to do this, the worship designers should be humble and willing to cooperate with one another.
2. As they develop the design of their joint worship service, it is important that they respect each other's worship culture and the participants who were authorized to create the worship by both congregations.
3. Because of the dramatic presentation taking place during worship, the overall design of the service might deviate from the existing format of worship. However, the participants and the worship designers should be open-minded and willing to create a new style of worship.

Things to consider when designing a joint worship service are as follows:

1. The function of the Dramatic Presentation

Before they begin to design the service, they need to determine the function of the dramatic presentation in delivering the message of reconciliation. Decisions should be made about whether the dramatic presentation will be used as a special presentation in the service, an opening skit for a sermon, or as a substitute for a sermon, etc. After the decision is made, they begin designing the worship service.

2. Dramatic presentation in the order of the worship

Once the function of the dramatic presentation is determined, they need to decide when in the service it will take place. This decision will have a significant effect on the overall flow of worship.

3. Sermon

A congregational sermon can be thought of in a variety of ways. However, instead of a traditional sermon, the dramatic presentation can function as the sermon. In addition, it would be stronger if at least two participants offered testimonies of their transformation through the experience.

4. Music Selections

Music selection is important; both languages of the congregations must be honored in the worship music. The participants select music to help the flow of worship, considering what mood they wish to create in worship.

5. Communion

Holy Communion brings people together and reminds them that they are Disciples of Christ. By sharing in communion, people feel they belong to the same community. Therefore, it is good to consider communion as a part of worship.

6. Offering

If they decide to collect offerings in the joint service, they should have a plan on how to use the offering. For instance, it should be done in the consent of the two churches, such as, in support of the children's ministries, the youth ministries, or the elder ministries of both churches. Or they may consider using the offering in the combined missionary work of the two churches sending the offering to an outside organization.

7. Prayer of Reconciliation

A Prayer of Reconciliation should be considered after the dramatic presentation in the order of the joint worship service. This prayer can be done by both pastors in their first languages or representatives from each church in a bilingual fashion, English and Korean. The prayer time could begin with a prayer of reconciliation done by one of the ministers of two churches. Then, the minister encourages the congregations of both churches to pray simply in one or two sentences if they want to pray for the future of their church. The prayers at this time are made not by the designated people, but by the desired people. When the minister of the other church thinks that the voluntary prayers are over, s/he makes the final prayer as a conclusion.

8. Exchanging Thanksgiving and the Promise of Unity

At the end of the joint worship service, it is also a good idea to bring a special gift to the other church as a means of reconciliation. Whatever it is, it means a symbol of gratitude and unity for each other.

9. The End of the Worship Service

The way in which the joint service ends is very important. It is good for all the participants in the service to greet each other with hugs and handshakes, or by praising God together at the end of worship. The pastors greeting the members of the partner church will be a great way to end the service. One recommendation is to have a post-worship time to dine and socialize.

10. Once the order of service is determined, check the flow of the worship as a whole. The participants must gather thoughts and ideas for the flow and composition of the service.

This joint service must be carefully crafted with respect to the worship cultures and traditions of the two congregations from the beginning to the end. The following is a checklist of other things to consider for the joint service:

1. Translation

If the pastors decide to preach together in both languages, using a screen would be recommended. In other words, if the sermon were spoken in English, then a Korean translation of the sermon would appear on the screen, or vice versa, the English translation would appear on the screen if the preacher speaks in Korean.

2. Worship Participants

Members of both congregations must participate equally in all aspects of worship.

3. Technical Support

It is important to double check the technical support determined in Session 6: lighting, sound effect, music, and so on. For example, if they do not have enough microphones for all performers, they may need to find alternative options.

4. Stage Manager

For the worship service, find someone to be a stage director to check that the worship participants are on time.

5. Worship bulletin

The order of worship handouts must be printed in both of the native languages of the participating congregations. For example, first-generation congregation members are usually not familiar with English, so creating a worship service where both Korean and English are used will allow for them to feel respected and provide them with a sense of belonging.

6. Announcement

The two churches should begin to announce the combined worship service to their respective congregations.

Closing of the Session

The session closes with prayer.

SESSION 8 - FINAL REHEARSAL INCLUDING THE JOINT WORSHIP SERVICE

The Intention of this Session

Session 8 is the session for the final rehearsal and it should be held in the sanctuary where the joint worship service will be. In this session, there are two main areas to focus on. As the technical rehearsal for the dramatic presentation, the rehearsal will mainly focus on the technical aspects of the performance, such as lighting, music, sound effects, and staging. During this session, the participants should become more familiar with the stage settings, including entrances, exits, props, lighting, music, sound effects and distance from the audience, etc. A run-through rehearsal of the entire worship service is important in this session.

Preparation for this Session

All necessary props, costumes, lights, and sound effects for the dramatic presentation and the worship outline that was already prepared in Session 7 need to be present. Also, for the meditation of this session, the leader prepares 3 candles and a lighter to ignite candles. Invite worship participants for other parts of the worship service such as musicians, communion presiders, ushers for the offering, scripture readers, etc.

Stretching and Warm-Up (10 minutes)

For this warm up, invite everyone, all the participants, and staff who have come to prepare for the dramatic presentation and worship service.

Have them stand in a circle for the basic joint warm-up exercise. Today's warm up includes stretching the tongue, mouth, and eyes out slowly to release tension in the face muscles. After stretching their facial muscles, the leader asks the participants and staff to make the sounds of the basic vowels: A, E, I, O, U. When making the vowel sounds, people must use as many of their facial muscles as possible by exaggerating the mouth movements. After this, the leader asks the people gathered to add their imagination when doing this exercise. The people make sounds, imagining that they are pushing the vowels while breathing out. This will help to convey the power of dialogue, as well as exact pronunciation.

Meditation on a Scripture (10 minutes)

For this last session, the scripture comes from Micah 6:8,
 “He has shown you, O man, what is good. And what does the Lord require of you? To act justly and to love mercy and to walk humbly with your God.”⁶⁹

Before begins this meditation time, the leader asks three participants light 3 candles located in the middle of a room. He/she also asks pastors of both congregations read the scripture twice in Korean and in English.

The leader asks everyone who came to this session to stand in a circle. The pastors who represent their congregations slowly read the scripture twice in their first languages, Korean and English. Then everyone reads it in their preferred languages. The three people who were given

⁶⁹ Micah 6:8 (NIV).

the lighters, light a candle each time people say, “to act justly,” “to love mercy,” and “to walk humbly with your God.” It is important to remind them that they are a community created by God and live together on the word of God as disciples of Christ. The leader also recalls the times they shared together; why they came together in the first place and how God has been with them in the midst of it all.

Building Relationship Exercise – “Drawing the Future Through Imagination”

As the final spiritual exercise, the leader leads an exercise called “Drawing the Future Through Imagination.” Drawing the Future Through Imagination is an exercise to help participants see their future as they follow the given instructions, step by step. In this exercise, participants imagine their future life journey in detail.

Participants are asked to sit comfortably and are invited to close their eyes. Then, they follow the instructions of the leader, drawing their future in their minds. The instructions are as follows:

1. Ask the participants to think about what they would most like to do in their lives and to imagine their future based on the idea.
2. 5 years later: Where are you? What do you do? Who are you with?
3. 10 years later: What are you doing? Do you like what you are doing?
4. 5 years later: Who are you with? What is your relationship status? What do you talk about?
5. 10 years later: Where are you? Can you draw yourself?
6. Your funeral: where is the location of your funeral; imagine a picture of the place. There are people at the funeral; who is sharing the eulogy for you? What do your family members do with your body – cremate it or bury it?

7. As a spirit, I want you to find your tombstone and read the epitaph. What does it say?
8. As you recall all the memories in your life, share the happiest moment of your life.
9. Now, where is your spirit? What does your spirit do in the place?
10. Tell your spirit, “rest in the peace of God.” Repeat this if you want.

After each question, the leader pauses, giving the participants a moment of silence to imagine each scene, and after the last question, the leader asks the participants to return to the rehearsal room as they finish their journey into the future.

Creating Our Story Together 6 (1 hour 20 minutes)

As this is a technical rehearsal, Session 7 is the time to double-check everything. The checklists created in session 6 by the leader’s assistant, contain a list of tasks that the team must check, another for the worship leaders to check, and an overall list used when creating the joint worship service.

Checklist for the team of dramatic presentation includes:

1. The drama team practices thoroughly and is prepared for possible stage fright while onstage.

Memorizing the lines is the most important thing and requires thorough practice.

2. They must keep practicing their movements on stage to become familiar with the venue.
3. Check the body position of the actors on stage. The actors should constantly be mindful of their body posture in a way so that the audience is able to see their physical expressions.
4. Check the distance between the actors and the audience. This is important for communication with the audience.

5. After creating an outline of the worship service, the leader should go over all the necessary parts of the performance, including checking on the entrances and exits of each actor and the timing of it.

Closing of the Session

The session closes with prayer.

CONCLUSION

Stories have a special power to communicate with others. As stories make people open up their thoughts and emotions, people easily engage with the stories. So, when a faith community shares stories about their tradition and the stories become personal, the faith community is bound together well.

It is common for religious communities to use stories to teach their religious literacy. Rogers says stories are used as an important tool in religious education, for three reasons. The first is that the story is essentially about the power to change people, and the second is the narrative of a God-human relationship that cannot be explained theoretically. Third, the religious community is a group of people who share the past, present, and future, who can understand each other and become one through sharing their stories. Stories are simple and powerful enough to deliver religious faith in narrative form. It is important to know their faith journey throughout history and share their faith journey, not by theology or doctrine but through narrative stories of their religious faith. Therefore, for the two congregations in conflict situations, sharing their stories and faith journeys with each other will be a very important starting point for their conflict resolution. Despite the conflict caused by the lack of understanding each other, pretending to be kind and having formal relationships with each other prevents the establishment of a real community. In our society with all the races in it, a real community begins with listening together, understanding, and moving toward a common goal. In many churches, people may think that a worship service with drama is very unnatural and unreligious. Or some people might think that a worship service that includes a drama should only happen on special days. But with a little change of thought, drama in worship can open up a new level of communication with God

and people. When the story they created together is staged as a dramatic presentation, it is not just a story of any stranger. It is a narrative of the feelings, thoughts, actions, and dreams of the people performing. And the community members who empathize with them see themselves through the performance. The play gives the community perspective, not only to those performing it but also to those watching it. Because of their common understanding of the story shown in the drama, they are no longer strangers but people who can speak, listen and understand. Therefore, the story is no longer a story of one or two persons, but of the community and the dramatic presentation also opens the door to dialogue for the communities. I believe that through worship, people should learn more about God and have a better understanding of each other. And if the drama sermon or dramatic presentation is helpful for that, there would be no hesitation in adopting it in worship.

The most important thing in the process of creating a joint worship service, including dramatic presentation, is to find a good leader for the two conflicting congregations. The person who will lead this creative workshop should have three important capabilities. First, a person must have spiritual leadership. Due to the nature of this workshop using the creative process of theatre, people may think of the workshop leader as having to know how to create a drama, but spiritual leadership is the most important in this project. It is not necessary to have a minister as the leader of the workshop. However, it is imperative for a person of spirituality to solicit the guidance of God in this creative process as this project is specifically intended to resolve conflicts between the two churches. Second, a person must not only be able to understand the purpose of the workshop, but also work with a wide range of people with an open and creative mind. The person can lead the workshop sessions created in this project, but without the will to understand people from different cultural backgrounds, it would not be possible to achieve the

purpose of the project. With modesty and openness, he/she can give the participants the flexibility to speak out their voices on this project. Indeed, it has been witnessed that theater teams in the church were disbanded due to the lack of ability to lead the group. Third, when a person prepares to lead this workshop, it would be highly recommended to study acting and theatre. In particular, the opportunities to participate in training and workshops related to creative processes such as conflict resolution workshops, drama, and healing workshops will be a good study to lead the workshop.

I recommend that this workshop be attended by fewer than 10 people. Thus, those who did not participate in this workshop may not understand the reconciliation atmosphere participants share. Therefore, it is very important to create a mood of reconciliation among those who were unable to participate in the workshop. Those who participated in the workshop should continue to hold the workshops for new participants from both churches, using the lessons and experiences they have learned. Ideally, the people who represented each church in the workshop would form a team of workshop leaders to lead the reconciliation movement to resolve the conflicts between the two congregations.

APENDEX 1**CONFIDENTIALITY AND COVENANT AGREEMENT**

A safe environment must be created to achieve the personal growth and objectives of this workshop. For that, you must understand and agree to these guidelines.

CONFIDENTIALITY

Sharing personal stories with other people can cause anxiety, so please keep it a secret about the personal things that are mentioned in the workshop. This request means that the information that is shared during the workshop or the responses of the team is not discussed with anyone outside the team. You may talk to people outside the team about your personal reaction, and you are encouraged to do so. However, you should never disclose such confidential information or reactions that others can identify with anyone outside of the team.

COVENANT

Participants are expected to make a commitment to attend the entire eight sessions.

Members also agree to come to every session on time. If there is an emergency that prevents you from coming to a session or if you know in advance that you are running late, you should call the leader of the team at _____.

Signed _____

Print Name _____

Date _____

APENDEX 2**BUILDING UP OUR PLAY**

1. When is the time of the story?

2. Where is the place?

1) Historical background -----

2) Setting for the Play (Set Design) -----

3. What is the behind story before the happening? -----

4. What is happening? -----

5. Who are they?

: How many people (main characters) & Names / Relationship with each other

1) -----

2) -----

3) -----

4) -----

5) -----

6) -----

7) -----

8) -----

6. Personalities for Each Person

- 1) -----
- 2) -----
- 3) -----
- 4) -----
- 5) -----
- 6) -----
- 7) -----
- 8) -----

7. Created Characters (Possible characters who do not appear in the story)

APENDEX 3**BUILDING UP MY CHARACTER**

(I am.... : Personal History)

Name: _____

After you read the script, fill out these questions in details

BASIC INFORMATION

1. Gender and Age of Yourself _____
2. Where Are You From (Birth Place/ Hometown) _____
3. Marriage – No/Yes: If yes, who is Your Spouse? _____
4. Occupation: How long?/ Do You Like Your Job? _____
5. Education: _____
6. Family: _____
7. Financial Status _____
8. Emotional Status _____

RELATIONSHIP

1. Family _____
2. Friends _____
3. At Work _____
4. Others _____

MY STORY IN HISTORY

1. The Most Beautiful Story I Remember

2. The Most Painful Story I Remember

3. The Saddest Story I Remember

MY PERSONALITY EXTERNAL / INTERNAL

SITUATION ANALYSIS

1. Thing(s) that give(s) me hard time

2. The Person who gives me hard time

3. What would you do to overcome the difficulties

MORE ABOUT ME

BUILD UP THE SCENES WITH THE CHARACTERS

1 -----

2 -----

3 -----

4 -----

5 -----

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